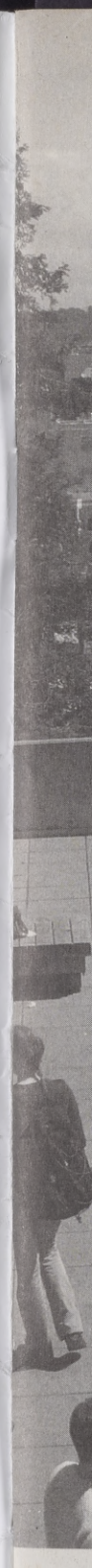
spring 2007 course schedule

sfai

san francisco. art. institute.
since 1871.





san francisco art institute

spring 2007 course schedule

contents

academic calendar	2
registration	3
tuition and fees	5
new academic structure	8
academic programs	11
course schedule	13
course descriptions	23
undergraduate curriculum	59
graduate curriculum	66

2006–2007 ACADEMIC CALENDAR

FALL 2006

August 21	International Student Orientation
August 22–25	Fall 2006 Orientation
August 28	Fall Semester classes begin
September 4	Labor Day Holiday
September 11	Last Day to Add/Drop Fall 2006 classes
October 9–13	Midterm Grading Period
November 10	Last day to withdraw from courses with a "W"
November 14	Spring 2007 and January Intensives Priority Registration for continuing MA students
November 15–17	Spring 2007 and January Intensives Priority Registration for continuing MFA and Post-Baccalaureate students
November 23–24	Thanksgiving Holiday
November 27–December 1	Spring 2007 and January Intensives Priority Registration for continuing BA and BFA students
December 4	Spring 2007 and January Intensives Early Registration for new students begins
December 11	Spring 2007 and January Intensives Early Registration for non-degree students begins
December 15	Fall Semester classes end

SPRING 2007

January 1	New Year's Holiday
January 2	January Intensives begin
January 2	Last Day to Add/Drop January Intensives
January 10–12	Spring 2007 Orientation
January 15	Martin Luther King Holiday
January 16	January Intensives end
January 17	Spring Semester classes begin
January 31	Last Day to Add/Drop Spring 2007 classes
February 19	President's Day Holiday
March 5–9	Midterm Grading Period
March 12–16	Spring Break
March 27	Summer Early Registration for Graduate, Post-Baccalaureate, Undergraduate students
April 6	Last day to withdraw from courses with a "W"
	April 18Fall 2007 Priority Registration for continuing MA students
	April 19–20Fall 2007 Priority Registration for continuing MFA and Post-Baccalaureate students
April 23–26	Fall 2007 Priority Registration for BA and BFA students
April 30	Fall 2007 Early Registration for new students begins
May 4	Fall 2007 Early Registration for non-degree students begins
May 11	Spring Semester classes end
May 18	Vernissage: MFA Graduate Exhibition Opening
May 18	Undergraduate and Post-Baccalaureate Exhibition Opening
May 19	Commencement

REGISTRATION

Registration is the means by which a person officially becomes a student at SFAI. Registration is always in relation to one of the approved semesters/terms of SFAI. Registrants are further identified by degree, class, and major. Continuing students are urged to register in advance of a semester/term (Priority Registration) and to take advantage of course selections by registering by appointment (priority established by units earned) during Priority Registration. Students returning from a Leave-of-Absence or from one of the off-campus programs authorized by SFAI, as well as students enrolled in the previous semester, are considered "continuing" students; however, students advancing to a higher degree or certificate program are considered "new" students in that higher program. Individuals registering for the first time at SFAI are considered "new" students. Returning students who have voluntarily or involuntarily withdrawn from SFAI should contact the Admission Office for information on how to re-enroll. Certain classes fill up quickly. We strongly suggest you register at your appointment time with your completed registration form.

If the course you request is full, you may be able to gain entrance by obtaining the signature of the instructor on an Add/Drop Form. Check the Course Schedule when making course selections to ensure you have completed all prerequisites for courses selected. If you are taking courses out of sequence or have not taken the necessary prerequisites for requested courses, you will be denied registration and referred to the Academic Advisor. Prerequisites, if any, are listed in the course's description (see page 23.) If permission of the instructor is required, this permission must be obtained in writing on the Registration or Add/Drop Form.

An updated curriculum record is provided for continuing students, in a registration packet in advance of registration. The packet will contain information specific to each student; the date, day, and time of Priority Registration, a Registration Form and any notice recommending that the student meet with the Academic Advisor prior to registering. re-enroll.

PRIORITY REGISTRATION

Student Accounts Holds

All student accounts balances must be resolved before registration. Please ensure that all holds are cleared prior to your registration appointment. You will not be permitted to register for classes until all of your financial holds are resolved.

Priority Spring Registration Schedule

November 14
Continuing MA Students
November 15–17
Continuing MFA and PB Students
November 27–December 1
Continuing BA and BFA Students
December 4
New degree seeking students
December 11
Non-degree students

Registration will continue through January 31, 2007.

Currently Enrolled MA, MFA and Post-Bac Students

MA, MFA, and PB students register according to the student's semester in the program. All MA, MFA, and PB students must obtain the signature of a Graduate Faculty Advisor on the form before registering; tentative course selections should be considered in advance of your advising appointment. Please consult your registration letter for your specific time and day for MA, MFA, and PB advising and registration.

Currently enrolled BA and BFA Students

BA and BFA students register by appointment. Registration priority is determined by units earned plus units in progress. Please consult your registration letter for your specific time and day for registration. Continuing degree-seeking students may register at the Office of Registration and Records during their priority registration time or any time thereafter, until the end of the Add/Drop period on January 31, 2007. Please note phone registration is not permitted.

Low-Residency Summer MFA Students

Registration takes place through individual advising with the Summer MFA Program Director. Registration for new students in the low-residency Summer MFA Program is coordinated through the office of the Summer MFA Program Director.

New Degree and New Post-Bac Students

Registration for new students in the Undergraduate, Graduate, and Certificate programs is coordinated through the Office of Admission. Call 1.800.345.SFAI to schedule your appointment for registration advising. Please read the Curriculum Requirements before calling to make your registration appointment. You may register for classes in person or over the phone beginning December 4, 2006 for the Spring Semester. You will be asked to make an initial non-refundable tuition deposit of $300 (BA, BFA) and $500 (MA, MFA, PB) prior to, or at the time of, registration. If you are unable to register on campus, please arrange a telephone appointment with an advisor by calling the Office of Admission. Note the date and time of your appointment. Your advisor will expect your call. Remember, SFAI is in the Pacific Time zone.

Non-Degree Students

Non-degree students should submit completed Registration Forms to the Office of Registration and Records. Currently enrolled Non-degree students may register for degree courses through the Office of Registration and Records beginning December 11, 2006 through January 31, 2007.

Late Arrival for Spring 2007 Semester

New Student Orientation is mandatory. New students must request exemptions in writing from the Office of Student Affairs. If an exemption is granted, arrangements for late check-in and registration may be made. Requests for late check-in should be directed to the Associate Vice President for Student Affairs.

HOURS FOR REGISTRATION AND RECORDS

Registrations are accepted in the Office of Registration and Records between the hours of 9:00am and 5:00pm Pacific Time, Monday through Friday. The office is located just inside the Francisco Street entrance on the mezzanine overlooking the sculpture area.

Extended Hours

During the first week of the Add/Drop period for the Spring 2007 Semester, the Student Affairs and Enrollment Offices will be open from 9:00am until 6:00pm. These offices include: Registration and Records, Admission, Student Affairs, and Financial Aid

ADD/DROP DATES AND PROCEDURES

Add/Drop period for Spring 2007 Semester ends on Wednesday, January 31, 2007.

Students may change their schedules anytime after Priority Registration, until the end of the Add/Drop period, by completing an Add/Drop Form in person at the Office of Registration and Records. Changing from one section to another of the same course requires adding and dropping. The add/drop period takes place during the first two weeks of the semester. After the second week, a student may withdraw from a course until the 11th week, and a "W" grade is assigned; after the 11th week, a grade "F" will be assigned. Please consult the Academic Calendar in this booklet for the exact dates for adding, dropping, and withdrawing from classes.

Non-Attendance

San Francisco Art Institute does not automatically drop students who elect not to attend following registration. Non-attendance does not constitute an official drop. Charges will remain in effect. Consequently, it is always the student's responsibility to complete the necessary Add/Drop Forms and notify the Office of Registration and Records when adding or dropping a course.

Adding/Dropping Intensives

Unlike regular semester-long courses, intensives may be added or dropped only through the end of the first day of instruction. Students who drop an Intensive after the first day of instruction will receive a grade of "W." Please consult the Academic Calendar for the exact dates for adding, dropping, and withdrawing from Intensives.

INTERNATIONAL STUDENTS

In order to maintain F-1 visa status with the Immigration Service and I-20 certification by SFAI, international students are required to maintain full-time enrollment status (12 semester units) in each semester until graduation. International students who need to enroll for less than full-time status must receive advance approval from the Associate Director of Student Affairs for International and Off-Campus Study Programs. Failure to secure advance approval may result in loss of F-1 status in the United States.

WITHDRAWAL DATES AND PROCEDURES

Individual Course Withdrawal

Students may withdraw from a single course after the official Add/Drop Deadline has ended. Withdrawal from any course will result in the assignment of a grade of "W" if the withdrawal is completed with the Office of Registration and Records by the dates indicated in the Academic Calendar for each respective course. Withdrawals after the stated deadline will result in the assignment of a grade of "F." Exceptions to the official withdrawal policy require an appeal to the Academic Review Board.

Complete Withdrawal from All Degree Program Courses

Undergraduate students who wish to withdraw from all courses after the end of the Add/Drop period may petition to do so by contacting the Undergraduate Academic Advisor or the Associate Vice President for Student Affairs. Graduate students who wish to withdraw from all courses after the end of the Add/Drop period may petition to do so by contacting either the Dean of Graduate Programs or the Associate Vice President for Student Affairs. Absence from classes, non-payment of fees, or verbal notification (without written notification following) will not be regarded as official notice of withdrawal from SFAI.

Exemptions from the official withdrawal policy require an appeal to the Academic Review Board. Exemptions will only be granted to students who can demonstrate extenuating circumstances. Letters of Appeal should be addressed to The Academic Review Board,

c/o Registration and Records. Please note that neither failure to attend classes nor failure to pay tuition constitutes a withdrawal.

New Student Deferral / Withdrawal

New students who register for classes but choose not to attend SFAI must notify the Office of Admission of this decision in writing as soon as possible, but no later than January 31, 2007, in order to avoid tuition charges for the Spring Semester. Students who wish to defer their admission to a future term should do so in writing with the Office of Admission.

ACADEMIC ADVISING

Undergraduate

The Undergraduate Academic Advisor assists students with establishing clear and reasonable academic goals and developing a semester-by-semester plan for the completion of the degree. The Advisor is available to discuss the requirements for Independent Study, Mobility, and Directed Study petitions, and change of major procedures. Undergraduate advising is mandatory for those students entering their sophomore year; and it is strongly recommended that every student meet with the Academic Advisor prior to registering for classes to assure successful and timely completion of all degree requirements. Sign-up sheets for appointments are located outside the Academic Advising Office. In addition, faculty advisors, department chairs, and center coordinators can discuss with students the educational and co-curricular opportunities available to inform and enhance their experience at SFAI.

Advising for newly admitted undergraduates begins with an Admission Counselor at the time of the first registration. New transfer students receive a curriculum record that lists courses accepted in transfer, course requirements, and remaining electives.

Graduate

Graduate students are encouraged to discuss their course of study with their graduate tutorial advisor(s) and/or one of the Graduate Faculty Advisors prior to registration each semester. Scheduled advising takes place at the time of registration.

TUITION AND FEES FOR SPRING 2007

Tuition for Degree Program Courses

BA, BFA, and NON-DEGREE Tuition per Semester

1–11 UNITS
Multiply each unit by $1,175

12–15 UNITS
Pay a flat fee of $13,600

Over 15 UNITS
$13,600 plus $1,175 for each additional unit over 15

MA and MFA Tuition per Semester

1–11 UNITS
Multiply each unit by $1,250

12–15 UNITS
Pay a flat fee of $14,250

Over 15 UNITS
$14,250 plus $1,175 for each additional unit over 15

POST-BAC Tuition per Semester

1–11 UNITS
Multiply each unit by $1,250

12–15 UNITS
Pay a flat fee of $14,250

Over 15 UNITS
$14,250 plus $1,250 for each additional unit over 15

OTHER FEES

1. Student Activity Fee = $35 per semester
2. Studio courses may be subject to a $35 materials fee (see individual course descriptions).
3. Courses that involve off-campus travel and courses with special materials requirements carry special fees that are charged upon enrollment. See course descriptions for details. All Study/Travel courses require a $500 nonrefundable deposit.
4. Commencement fee is $100 for all graduating students.

Other MFA Fees

1. MFA Exhibition and Catalogue $260
2. MFA Final Review (charged only to students not enrolled in classes) $260

TEACHING ASSISTANT STIPENDS

Graduate students who wish to be a Teaching Assistant in their third or fourth semester in their graduate program may apply prior to Priority Registration for the term in which they wish to TA. All Teaching Assistantships are limited to regularly scheduled on-campus courses and carry no academic credit. All selected students will be eligible for a TA stipend.

TUITION PAYMENT DEADLINES

New and continuing degree students who register early:

Tuition is due in full by the first day of the session unless tuition is fully covered by Financial Aid and/or approved payment plan.

Non-degree students:

Tuition is due in full at the time of registration. Payment may be made in the Office of Student Accounts by cash, check, or credit card. Tuition for any class that is scheduled outside the first day of the regular semester session (i.e., travel classes) will be due prior to the first day of the class.

STUDY/TRAVEL PAYMENT POLICES

Payment Deadlines

Course fees are charged to a student's account at the time of registration, and are due in full by the date prescribed on the individual program's literature. All fees must be paid before departure.

REFUND POLICY

All deposits are non-refundable. Other than for medical or SFAI academic dismissal reasons, fees for Study/Travel courses are nonrefundable.

TUITION PAYMENT PLANS

San Francisco Art Institute offers four alternative options for payment of tuition charges: a full payment option that requires one payment after financial aid has been deducted or three monthly payment options that divide tuition, after all financial aid has been deducted, into monthly installments per semester. The monthly payment plans are available to students enrolled for six units or more per semester. Students enrolled in less

than six units per semester must pay in full at registration. Students must choose a payment option upon registration. Tuition payments can be made by cash, check or bank draft payable to San Francisco Art Institute. A $15 fee will be charged for all returned checks. VISA, MasterCard, and American Express will be accepted for payment. Monthly payments may also be charged to VISA, MasterCard, and American Express by installment plan participants and will be automatically charged on the first of each month.

MONTHLY PAYMENT PLANS FOR SINGLE SEMESTER ENROLLMENT

Monthly payment plans are also available to students enrolled at SFAI for only one semester per academic year as follows:

Monthly Payment Option A/D

Five monthly payments per semester, beginning July 1 for Fall Semester and December 1 for Spring Semester; $25 administrative fee.

Monthly Payment Option B/E

Four monthly payments per semester beginning August 1 for Fall Semester and January 1 for the Spring Semester; $25 administrative fee.

Monthly Payment Option C/F

Three monthly payments per semester beginning September 1 for Fall Semester and February 1 for Spring Semester; $25 administrative fee.

Other Information

Interest shall be charged on the outstanding balance at a per annum rate of 18%. All payments are due on the first of each month. Late fees of $25 month will be charged for all delinquent payments received after the 15th of the month. Students may enroll in a monthly tuition payment plan for a single $25 non-refundable administrative fee. SFAI does not carry outstanding balances from one semester to another. If there is an overdue balance on tuition payments for the current semester at the time of early registration for the following semester, the student will not be permitted to register until the due balance has been paid. Students with overdue books from the library will be charged for the replacement cost of the book(s). Unpaid lost book charges will constitute an unpaid overdue balance and registration may be cancelled and transcripts withheld for nonpayment.

REFUND POLICY

Dropped Classes

Tuition refunds for dropped classes, excluding Intensives, occur only during the Add/Drop period in the first two weeks of the semester for regularly scheduled classes, or the stated Add/Drop period for courses that occur outside of the regular schedule for the semester. No refund is given for withdrawn classes after the end of the Add/Drop period.

Complete Withdrawals by Degree Students

Eligibility for tuition refunds for students who completely withdraw from the term by withdrawing from SFAI or by taking a Leave-of Absence is based on the date the withdrawal is filed in writing with the Office of Registration and Records. Responsibility for filing such notice rests entirely with the student.

Withdrawing students must obtain a Request for Withdrawal or Leave of Absence Form from the Office of Registration and Records and follow SFAI's withdrawal procedures. Students who withdraw completely prior to the 60% point in the term are assessed tuition based on the number of days completed in the term. Students are charged full tuition after completing 60% or more of the term. The number of days in a term is equal to the calendar days in the term minus any scheduled break in classes of five or more days.

For example, if a BFA student completed 14 days in a 110 day term:

Full tuition charged at beginning of term is $13,600
Percentage of term completed (14/110 rounded to nearest tenth) is 12.7%
Tuition liability (rounded to nearest dollar) is $13,600 x 12.7% = $1,727

Complete Withdrawal or Dropped Classes by Non-Degree Students

Tuition refunds for complete withdrawal or dropped classes are given according to the schedule below. The date on which you file a completed Add/Drop Form in the Office of Registration and Records determines the refund date and the percentage of tuition to be refunded for a course. A $100 Registration Fee will be deducted from all refunds.

Prior to and including First day of first class	**100%**
First 10% of class hours attended	**90%**
After first 10% and through first 25%	**50%**
After first 25% and through first 50%	**25%**
After 50% of class hours attended	**0%**

Financial Aid Recipients

The Higher Education Act Amendments of 1998 require SFAI and the withdrawing student to return any unearned federal aid funds (grants and/or loans). The Financial Aid Office will calculate earned financial aid upon receipt of a completed Request for Withdrawal or Leave-of-Absence Form. Students may be required to repay some or all of aid refunds received prior to withdrawal. The Financial Aid Office will answer questions about the impact of withdrawing on financial aid eligibility. Please refer to the Financial Aid Newsletter available in the Financial Aid Office and online at www.sfai.edu under Admissions/Financial Aid.

Repayment Policy

Students who are awarded financial aid and receive a refund because their aid exceeds their tuition charges, and then subsequently drop classes, may be required to repay some or all of the refund back to SFAI. It is strongly advised that financial aid recipients considering a reduction in course load speak with the Financial Aid Office before dropping classes.

Canceled Classes

The Institute will provide full tuition refunds and any related fees, if applicable, for classes that are canceled.

ACADEMIC POLICY

CONCURRENT REGISTRATION

If you plan to enroll concurrently with accredited Bay Area colleges and universities or other institutions, written course approval must be obtained by the Office of Academic Affairs and the Office of Registration and Records prior to your registration with the other institution to ensure transferability. Courses may not be applied to degree requirements and electives at SFAI if these same courses are available at SFAI. Concurrent enrollment cannot be used to constitute full-time status at SFAI when that status is required for financial aid, scholarships, flat tuition rate, or immigration status. Concurrent registration may not be used at all during senior residency. Note: students on leave must also have written course approval prior to registration at other institutions. Please consult the Office of Registration and Records for details.

COLLEGE CREDIT UNITS AND TRANSCRIPTS FOR DEGREE COURSES

Credit in the degree and certificate programs is offered as the semester unit. Undergraduate courses are numbered 1–399. Certificate courses are numbered 400–499. Graduate courses are numbered 500–599. Graduate level courses are open only to students enrolled in the MA, MFA, Summer MFA and Post-Baccalaureate programs. Grade reports for degree program courses taken during the summer term are sent three to four weeks after the end of the term. If an official transcript is required, please complete the request for an official transcript available in the Office of Registration and Records or on the SFAI website.

Changes and Additions to Course Catalogue

Although SFAI will attempt in good faith to offer the courses as listed in the official course schedule, SFAI reserves the right to:

1. Cancel any class because minimum enrollment has not been met
2. Change instructors
3. Change the time and/or place of any course offering

NON-DISCRIMINATION POLICY

SFAI expressly prohibits discrimination and harassment because of gender, race, religious creed, color, national origin or ancestry, physical or mental disability, pregnancy, childbirth or related medical condition, marital status, age, sexual orientation, or any other basis protected by federal, state, or local law, ordinance, or regulation. This policy applies to all individuals on campus and includes employment decisions, public accommodation, financial aid, admission, grading, and any other educational, student, or public service administered by SFAI. Inquiries concerning compliance with Title IX of the 1972 Education Amendments and Section 504 of the 1973 Rehabilitation Act may be addressed to the Chief Financial Officer, San Francisco Art Institute, or to the Director of the Office for Civil Rights, US Department of Education, Washington DC 20202.

Students with documented learning disabilities requiring specific accommodations in degree courses should contact the Undergraduate Academic Advisor or the Dean of Graduate Programs prior to registration. Qualified disabled students who require special accommodation in order to participate in San Francisco Art Institute's degree or certificate programs should write to the Director of Admission, SFAI, 800 Chestnut Street, San Francisco, CA, 94133 at least 90 days prior to the start of the program in which the disabled student wishes to participate, explaining the nature of the disability and the specific accommodations required. Because SFAI's historic hillside structure presents some barriers to mobility-impaired students, SFAI specifically encourages them to notify the Director of Admission as far in advance of the date of entry as possible so that necessary accommodations can be made.

GENERAL POLICIES

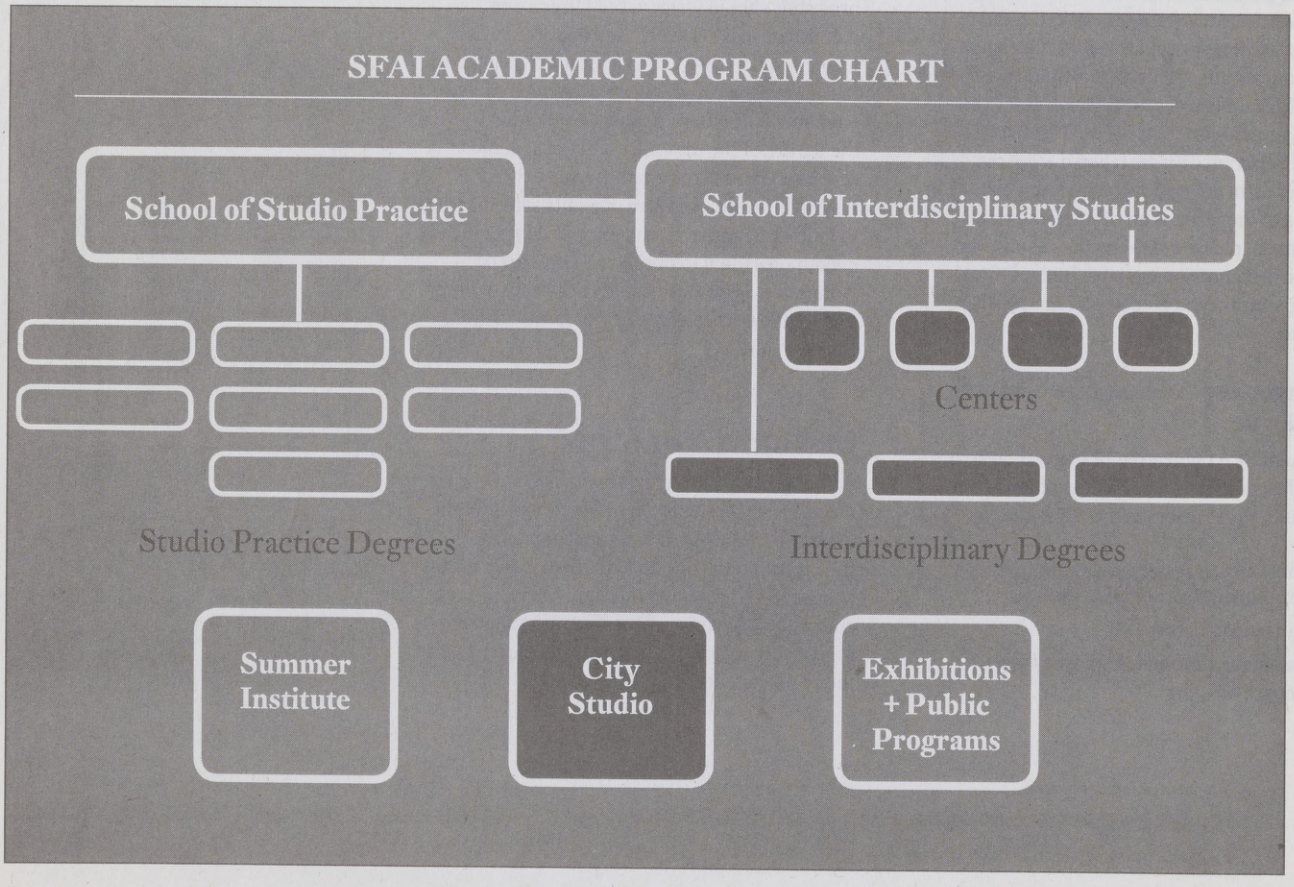
Although every effort has been made to ensure the accuracy of the Student Handbook and the Course Schedule, students are advised that the information contained in them is subject to change. SFAI reserves the right to change any curricular offering, policies, requirements, or financial regulations whenever necessary and as the requirements of SFAI demand.

ACADEMIC STRUCTURE

This structure is built upon the two pillars of SFAI's academic initiative: the School of Studio Practice, encompassing the departments of Design+Technology, Film, New Genres, Painting, Photography, Printmaking, and Sculpture; and the School of Interdisciplinary Studies, offering new degree programs in History and Theory of Contemporary Art, Urban Studies, and Exhibition and Museum Studies. Integral to this curriculum, visiting artists and scholars will bring cutting edge ideas, technologies, and visual art to not only San Francisco Art Institute but to the wider Bay Area. Central to this structure is the opportunity for artists to create new work utilizing the resources of the institution and directly engage with students and the public through formal and informal activities planned during an intensive residency. Artists' projects, exhibitions, public lectures, panels, and symposia bring a broad spectrum of artists, historians, curators, critics, and writers to the campus whose diverse aesthetic viewpoints and ideas enhance the students' educational experience.

The academic structure is not a separation of discourse from practice; rather, it is an intensification of the relationship between the practices, histories, and theories of contemporary art and culture. The development of these two schools builds on SFAI's distinguished faculty and our tradition of experimental studio practice and interdisciplinary discourse by offering our students a curricular matrix in which to develop their unique approaches to artmaking.

This structure necessitates that students navigate horizontally across the entire academic platform, as well as vertically within their chosen major or program. In other words, students will be taking courses from both schools, regardless of their program of study, in order to complete their degree requirements.



PROGRAMS OF STUDY

School of Studio Practice

—Bachelor of Fine Arts
—Post-Baccalaureate
—Master of Fine Arts

- Painting
- Film
- New Genres
- Design+Technology
- Photography
- Printmaking
- Sculpture

School of Interdisciplinary Studies

—Bachelor of Arts
—Master of Arts

- History & Theory of Contemporary Art
- Urban Studies
- Exhibition and Museum Studies

ORGANIZATION OF CENTERS

School of Interdisciplinary Studies

- Art + Science
- Media Culture
- Public Practice
- Word, Text, & Image

—Ongoing Research
—Artists + Scholars in Residence
—Colloquia + Symposia
—Fellowships (including Post-Doctoral Fellowships)

THE SCHOOL OF STUDIO PRACTICE

The School of Studio Practice is centered on the development of the artist's vision through studio-based experiments and is underlined by the understanding that the work of the artist is an essential part of society. The School of Studio Practice is comprised of SFAI's historical departments dedicated to the most rigorous studio practice in:

DESIGN+TECHNOLOGY
FILM
NEW GENRES
PAINTING
PHOTOGRAPHY
PRINTMAKING
SCULPTURE

The School of Studio Practice offers the following degrees:

Bachelor of Fine Arts
Master of Fine Arts
Post-Baccalaureate Certificate

THE SCHOOL OF INTERDISCIPLINARY STUDIES

The School of Interdisciplinary Studies supports the role of research and other forms of knowledge production at SFAI and is based on the premise that critical reading, thinking, and writing informed by an in-depth understanding of theory and practice are essential for engaging and understanding contemporary art and global society. The School of Interdisciplinary Studies offers three areas of study:

HISTORY AND THEORY OF CONTEMPORARY ART (BA, MA)
URBAN STUDIES (BA, MA)
EXHIBITION AND MUSEUM STUDIES (MA)

The School of Interdisciplinary Studies offers the following degrees:

Bachelor of Arts
Master of Arts

The School of Interdisciplinary Studies holds under its umbrella studies in humanities, social science, art history and critical theory, English, writing, mathematics, and science. Additionally, it houses SFAI's four centers for interdisciplinary study: Art+Science; Public Practice; Word, Text, and Image; and Media Culture. Each center sponsors symposia, seminars, exhibitions, research fellowships, and residencies.

The Centers for Interdisciplinary Study

The four centers aligned under the School of Interdisciplinary Studies are exclusively teaching and research centers that support all degree programs at SFAI. They do not function as departments; instead their goal is to produce seminars, projects, symposiums, and lectures that bring theory and practice in constant relationship.

ART + SCIENCE
MEDIA CULTURE
PUBLIC PRACTICE
WORD, TEXT, AND IMAGE

ACADEMIC PROGRAMS

San Francisco Art Institute is pleased to announce the following Undergraduate and Graduate degree programs offered through the School of Interdisciplinary Studies:

Bachelor of Arts
History and Theory of Contemporary Arts

Bachelor of Arts
Urban Studies

Master of Arts
History and Theory of Contemporary Arts

Master of Arts
Urban Studies

Master of Arts
Exhibition and Museum Studies

History and Theory of Contemporary Art (BA, MA)

The program in History and Theory of Contemporary Art at SFAI provides students with an in-depth and critical understanding of the history of the ideas, conditions, institutions, and discourses surrounding contemporary art and culture and how these inform the study, interpretation, analysis, and exhibition of art today.

The program begins with the acknowledgment that the fraught legacy of Western modernity (capitalism, the enlightenment, modernism), underscored by colonialism and imperialism, produced a dominant set of lenses through which artistic procedures have been historicized. Yet, oftentimes this legacy has either been antagonistic to non-western artistic models or sublimated those models to a primitivist and ethnographic historiography. This subjugation of non-western artistic models has provided powerful incentives for radical cross-cultural interpretations of modern and contemporary art. Simultaneously, a number of critical disputes provided by feminism, post colonialism, psychoanalysis, postmodernism, and discourses of identity and multiculturalism have further redefined and expanded art historical methodologies, thereby moving the study of contemporary art towards a richer disciplinary broadness.

SFAI's program in History and Theory of Contemporary Art offers a challenging scheme of study which explores the intellectual and artistic processes that have prompted these developments. The program's curriculum addresses complex issues such as the dismantling of the hierarchies of artistic mediums initiated by the historical avant-gardes, the globalization of culture, the intersection of Western and non-western modernity, the role of technology in artmaking, and the question of authorship in the practice of contemporary art. Working with artists, historians, theorists, curators, practitioners, and thinkers from diverse disciplines such as anthropology, cultural geography, political science, media studies, and so on, the course of study guides students through seminars, research and writing, colloquia, internships, and travel and guided study to focus on particular areas of contemporary art and culture culminating in a final research thesis.

Urban Studies (BA, MA)

Urban Studies at SFAI is a new studio- and research-based program developed specifically to address the contributions of art, artists, and researchers to the understanding and shaping of the subjectivity of the city.

According to recent demographic studies, in 2000 more than 50 percent of the world's population lived in cities or urban settlements. This represents nearly three billion people across Africa, Asia, Europe, North and South America, Australia and the Pacific region. This number is increasing and current predictions indicate that in 2030 the number will rise to 70 percent of urbanized population. In the developed economies 76 percent of the inhabitants live in cities, while in the developing economies about 40 percent live in urban centers. There are currently more than 400 cities with 1 million inhabitants of which, about 25 are considered megacities (10 million or more), while a third of all urban inhabitants live in slums.

At the heart of this change in demographics is globalization and technology which link hitherto unconnected places in a network of economic, political, and cultural relationships. The rapid growth of urban populations and the rise of cities as the primary spaces of human dwelling have transformed the way we think of social, political, economic, and cultural relationships. Migration, displacement, political turmoil including ethnic and religious conflicts, economic instability have all affected settlement patterns, and population density have exacerbated the compass of cities, straining their coping and carrying capacities. These changes bring to the fore demands for new ways of constituting community (religious, ethnic, secular), neighborhood, ethnicity, citizenship, kinship, and belonging. These patterns have also affected spatial dynamics and practices requiring new regimes of urban geography and forms of living.

For more than two decades artists have responded with critical acuity to the problems of urbanization. In the 21st century the challenges posed by urbanization offer new opportunities for artistic practice through the pursuit of programs of creative and imaginative urban practices and paradigms. These practices and paradigms are quite distinct from the work of architects, urban planners, and civic industries. Artistic responses to the city tend to be subjective in nature, a valorization of creativity over the atomization of bureaucracy in order to respond to pressures of individual and group commitments. From graffiti to other forms of urban intervention, public art to neighborhood-centered cultural workshops, urban ethnography to activism, artists across the global urban site have been proposing interesting and emancipatory models of linking the city to the individual, the individual to community, the community to circuits of exchange.

The Urban Studies program integrates courses and resources from both our School of Studio Practice and School of Interdisciplinary Studies to create a unique platform of learning and social engagement. Requirements for the program are based on courses in the two schools. This makes the program in Urban Studies one of the most unique and exciting programs in the country. By bringing the critical tools available in our exceptional studio programs such as design+technology, film, new genres, painting, photography, printmaking, and sculpture, together with those in theoretical and historical studies available through our Centers for Interdisciplinary Study: Art+Science, Media Culture, Public Practice, and Word, Text, Image; and through City Studio (our community education, training, and outreach projects) the Urban Studies program ensures that students will be steeped in both studio and research methodologies. This allows for an in depth study of urban forms, habitat, and habitus. Students learn from professionals, practitioners, theorists, and historians different approaches for studying and acting upon the changing dynamics of the urban fabric. Students address the intersection between micro communities (neighborhoods, ethnic enclaves, migration, etc.) and macro communities (suburbia and metropolitan complexes) along with networks of social, ethnographic, and economic interaction such as shopping, tourism, parades, festivals, street fairs, etc. The broad vision of the program allows students to design their own course of study and research.

Exhibition and Museum Studies (MA)

We are living during a cultural moment in which every aspect of life is perpetually displayed and constantly reviewed, interpreted, and consumed. The study of exhibitions and museums and their continuing expansion provides a unique avenue towards understanding the intersection of preservation and constant display in contemporary culture.

While the rapid expansion of museums and exhibitions may be a recent phenomenon, it has deep historical roots in the development of modernity and the rise of capitalism in the late 16th century. The recent expansion of museums, exhibitions, and their cultural tourism corollary is the result of a profound transformation of institutions of modernity in the wake of globalization and technological developments enabling the rapid distribution, circulation, and delivery of cultural experience. Exhibitions and museums have assumed an omnipresent status in contemporary culture, visible through the exhibition and museum cultural experience circuit: from Bilbao to the "new" MOMA; and the mega exhibition circuit from Venice to Istanbul; Kassel to Sao Paulo.

How do we make sense of this expansion, at the core of which is the transformation of historical knowledge? What are the methods of analysis that can allow an understanding and practical applicability of the powerful effect of exhibitions and museums on contemporary experience? What forms of knowledge are produced and transmitted through such understanding and use?

The Master of Arts in Exhibition and Museum Studies at SFAI is founded on the understanding that exhibitions and museums are both historical objects and subjects. The relationship of exhibitions and museums to contemporary culture is best understood through advanced and rigorous engagement with the history of these forms. SFAI's program affords students a grounded understanding of the history and roles of institutions of modernity (museums, historical societies, archives, libraries, architectural commissions) in contemporary culture, the economy of the artworld, and the politics which affect it. The Exhibition and Museum Studies program is therefore grounded in research and critical analysis through seminars, colloquia, symposia, and independent study in organizations, agencies, museums, galleries, departments of culture, libraries, archives, and private collections.

Integral to the program is the student's acquisition and application of research methodologies through a series of reading, writing, and analytical seminars. Modes of visual investigation are addressed through visits to galleries, museums, exhibitions, and collections. The program of study addresses broad areas of interest such as curatorial models, exhibition systems and concepts, institutional mediation, and education. It pays special attention to areas such as historical preservation, heritage management, the ethics of trade in antiquities, and the problematics of cross-cultural and cross-disciplinary curating, often encountered when the works are understood as primarily ethnographic, anthropologic, and archaeological. Students will examine the role of the museum in the public sphere, its relationship to civil society, and the frustration of its civic identity as a public trust by private enterprise.

COURSE SCHEDULE AND DESCRIPTIONS

Key to Room Location Abbreviations and Course Codes

CLASS TIMES

Period I 9:00am–11:45am
Period II 1:00pm–3:45pm
Period III 4:15pm–7:00pm
Period IV 7:30pm–10:15pm

TBA To be arranged

800 CHESTNUT STREET

DMS2	Digital Media Studio
CR	McMillan Conference Room
LH	Lecture Hall
PA	Painting Department Office (next to Studio 117)
PSR	Photo Seminar Room, above Studio 16A
Studios 1, 2, 3	Printmaking Studios
Studios 8, 26	Film Studios
Studios 9, 10	New Genres Studios
Studios 13, 14	Drawing Studios
Studio 16A	Photo Studio (up stairway, past Student Services)
Studio 16C	Digital Media Classroom (up stairway, past Student Affairs)
Studios 105, 106	Sculpture Studios
Studio 113	Interdisciplinary Honors Studios
Studios 114, 115, 116, 117	Painting Studios
18	Seminar Room (past Student Affairs)
20A	Photo Studio (lower level, near Jones St. entrance)
20B	Seminar Room (near Jones St. entrance)

THIRD STREET GRADUATE CENTER

2565 Third Street

3LH	Third Street Lecture Hall
3SR1	Third Street Seminar Room #1
3SR2	Third Street Seminar Room #2
3SR3	Third Street Seminar Room #3
3SR4	Third Street Seminar Room #4
TBA	To be arranged

How to Read the Course Codes

ARTH-100-01

The letters at the beginning refer to the discipline in which the course is offered.

ARTH-**100**-01

The three-digit course number indicates the level of the course:

100 = Beginning to Intermediate
200 = Intermediate
300 = Intermediate to Advanced
400 = Post-Baccalaureate Program
500 = Graduate Level

ARTH-100-**01**

The final two digits refers to the section of the course.

JANUARY INTENSIVES (January 2–16, 2007)

COURSE CODE	TITLE	FACULTY	DAY	TIME	LOCATION
DR-299-1	Art on Paper	McCormack	M–F	9:00–6:00	13
FM-299-1	Experiments in Hand Processing: Subversive Cinema	Lipzin	M–F	9:00–6:00	26
IN-299-1	The Performance Lab	Als	M–F	1:00–5:00	CR
NG-299-1	Language of Metaphor	Arrechea	M–F	9:00–6:00	10
NG-299-2	Bridge Project / Workshop (same as US-299-2)	Winkler	M–F	9:00–6:00	9
PH-299-1	The Burden of Representation: Photography and Memory in the Public Sphere	Best	M–F	9:00–6:00	16A
SC-299-1	Metal / Wood Fabrication	Wilson	M–F	9:00–6:00	105
US-299-2	Bridge Project / Workshop (same as NG-299-2)	Winkler	M–F	9:00–6:00	9

WINTER STUDY / TRAVEL CLASS

IN-213-1	Art and Ethnography of the Maya	Anderson			

UNDERGRADUATE SPRING 2007 COURSES
School of Interdisciplinary Studies

COURSE CODE	TITLE	FACULTY	DAY	TIME	LOCATION
ART HISTORY					
ARTH-100-1	Global Art History: Foundations in Global Art History (Art History A)	Rapko	T	9:00–11:45	LH
ARTH-101-1	Modernism and Modernity: From Perspective to Abstraction: Art, Artists, and Art Worlds from the Renaissance to the Modern Era (Art History B)	Muller	W	1:00–3:45	LH
ARTH-101-2	Modernism and Modernity: Global Art History from 1500 to 1950 (Art History B)	Daigle	T	1:00–3:45	LH
ARTH-102-1	Contemporary Art Now: Contemporary Art 1964–2005 (Art History C)	Lynes	M	4:15–7:00	LH
ARTH-200-1	Special Topics in Art History: Arts of India	Daigle	TH	4:15–7:00	CR
ARTH-200-2	Special Topics in Art History: Memory, Counter-Memory: German Art 1960–1990	Bobka	M	7:30–10:15	CR
ARTH-202-1	Contemporary Artists Seminar	Helfand	M	9:00–11:45	20B
DT-141-1	Design Histories: The Intersection of Art, Culture, Politics, and Design	Paul Klein	TH	1:00–3:45	26
FM-141-1	History of Film B: Contemporary Cinema	Hinton	T	1:00–3:45	26
NG-141-1	New Genres Issues and Contemporary Artists: Feminist Art Now / Yesterday	Miller	M	4:15–7:00	10
PH-141-1	History of Photography II: Photography Degree Zero	Hays	M	1:00–3:45	16A
PR-140-1	History of Printmaking	Johnson	TH	5:15–8:00	Legion of Honor
SC-140-1	History of Sculpture	Berger	W	1:00–3:45	20A

ENGLISH / WRITING					
ENGL-100-1	Writing (English Composition A)	Kane	TH	1:00–3:45	18
ENGL-100-2	Writing (English Composition A)	Boufis	M	9:00–11:45	18
ENGL-100-3	Writing (English Composition A)	Stroffolino	M	4:15–7:00	CR
ENGL-101-1	Non-Fiction Writing: Words in Action: Writing for Podcast and Radio (English Composition B)	Tromble	W	1:00–3:45	18
ENGL-101-2	Non-Fiction Writing: Essayists Writing in the Age of Image (English Composition B)	Johnson	W	4:15–7:00	18
ENGL-101-3	Non-Fiction Writing: Race, Hip Hop, and Social Justice (English Composition B)	Mansbach	M	4:15–7:00	18
ENGL-101-4	Non-Fiction Writing: Cultural Memory and the American Frontier (English Composition B)	Schneider	T	1:00–3:45	18
ENGL-102-1	Continuing Practices of Writing: Family Functions and Dysfunctions	Lang	TH	9:00–11:45	18
ENGL-106-1	Fiction Workshop	Mansbach	W	4:15–7:00	20A
ENGL-110-1	Academic Literacy	Kane	F	1:00–3:45	20B
ENGLISH AS SECOND LANGUAGE					
ESL-10-1	English as a Second Language	Sidman-Taveau	M/W	1:00–3:45	20B
HUMANITIES					
HUMN-200-1	Humanities Core A: The World before 1500: Philosophy of the Ancient World (Western Civilization A)	Rapko	W	4:15–7:00	CR
HUMN-201-1	Humanities Core B: Origins of the Modern World: East/ West Encounters (Western Civilization B)	Duffey	M	1:00–3:45	CR
HUMN-201-2	Humanities Core B: Origins of the Modern World: Culture + Knowledge + Power: The Anthropology of Disappearing Worlds (Western Civilization B)	Anderson	T	9:00–11:45	CR
HUMN-201-3	Humanities Core B: Origins of the Modern World: Empires, Nations, and Immigrants (Western Civilization B)	Quezada	M	7:30–10:15	18
HUMN-300-1	Critical Theory A: The Enterprise of Interpretation	Carrico	TH	9:00–11:45	CR
HUMN-301-1	Critical Theory B: Dust, Dirt, and Danger	Ellis	W	1:00–3:45	CR
HUMN-301-2	Critical Theory B: Performance and the Popular	Worley	W	7:30–10:15	CR
HUMN-301-3	Critical Theory B: Monsters and Modernity	Lang	TH	1:00–3:45	CR
HUMN-301-4	Critical Theory B: The Look, the Gaze, and Other Forms of Watching	Lynes	T	4:15–7:00	CR

MATHMATICS					
MATH-101-1	Language and Logic	Corvo	TH	7:30–10:15	LH
SCIENCE					
SCIE-110-1	Art and Phenomena	Humphrey	F	1:00–3:45	Exploratorium
SOCIAL SCIENCE					
SOCS-103-1	Trauma, Catastrophe, and Resilience	Greene	W	4:15–7:00	20B
SOCS-220-1	Critical Geographies: Bodies, Spaces, Power (same as US-220-1)	Balliger	T	1:00–3:45	CR
URBAN STUDIES					
US-190-1	Philosophy of Materials (same as SC-190-1)	Bartlett	M	4:15–7:00	20A
US-220-1	Critical Geographies: Bodies, Spaces, Power (same as SOCS-220-1)	Balliger	T	1:00–3:45	CR
US-220-2	Tourism in Question: The Production of Space in Selected Case Studies	Diaz	TH	1:00–3:45	20B

UNDERGRADUATE SPRING 2007 COURSES
School of Studio Practice

COURSE CODE	TITLE	FACULTY	DAY	TIME	LOCATION
COMMUNITY OPPORTUNITIES					
CO-206-1	Contemporary Arts Education Practices	Olsen	T	4:15–7:00	20B
CO-296-1	Undergraduate Internship	Rissler	M	4:15–7:00	20B
DESIGN+TECHNOLOGY					
DT-102-1	Digital Literacy: Sound, Motion, Object	Theise	T/TH	7:30–10:15	16C
DT-115-1	Internet Tools and Concepts	Theise	MW	7:30–10:15	DMS2
DT-141-1	Design Histories: The Intersection of Art, Culture, Politics, and Design	Paul Klein	TH	1:00–3:45	26
DT-150-1	Introduction to Activating Objects (same as SC-150-1)	Palmer	W	4:15–7:00 / 7:30–10:15	105
DT-214-1	Deep Diving in 2D with Photoshop, Illustrator, and InDesign	Valesco	T/TH	9:00–11:45	DMS2
DT-216-1	Intermediate 3D Modeling and Animation (same as FM-216-1)	Munn	T/TH	7:30–10:15	DMS2
DT-220-1	Media Distribution Today: Electronic Layout, Publishing, and Contributing to *Leonardo* Journal	Phillips	T/TH	1:00–3:45	DMS2
DT-220-2	This Might Be a Game: Ubiquitous Play in the Everyday	McGonigal	M	7:30–10:15	20B
DT-220-3	The Interview as Medium of Interrogation and Research (same as FM-220-3)	Gianattasio-Malle / Paul Klein	T	1:00–3:45 / 4:15–7:00	8
DT-233-1	Expanded Drawing (same as SC-233-1)	Roloff	M/W	9:00–11:45	DMS2 /14
DT-380-1	Undergraduate Tutorial	Paul Klein	TH	4:15–7:00	DMS2

DRAWING					
DR-120-1	Drawing I & II	O'Dell	T/TH	4:15–7:00	14
DR-120-2	Drawing I & II	Mitchell-Dayton	T/TH	1:00–3:45	13
DR-200-1	Drawing II & III	McGaw	M/W	1:00–3:45	13
DR-200-2	Drawing II & III	Morgan	T/TH	1:00–3:45	14
DR-220-1	Large-Scale Drawing	Reichman	T/TH	9:00–11:45	13 / 14
FILM					
FM-101-1	Filmmaking I: Introduction to Filmmaking	Lipzin	T/TH	9:00–11:45	26
FM-102-1	Technical Fundamentals of Filmmaking	Rosenstock	TH	4:15–7:00	26
FM-113-1	AC / DC Psychotronic Teleplays	Kuchar	F	9:00–11:45 / 1:00–3:45	8
FM-141-1	History of Film B: Contemporary Cinema	Hinton	T	1:00–3:45	26
FM-201-1	Documentary Essay	Rosenblatt	W	9:00–11:45/1-3:45	26
FM-212-1	The Extended Eye: Optical Techniques for Film	Laitala	T/TH	7:30–10:15	26
FM-214-1	Intermediate / Advanced Production Studio	Hinton	M	9:00–11:45 / 1:00–3:45	DMS2 / 8
FM-216-1	Intermediate 3D Modeling and Animation (same as DT-216-1)	Munn	T/TH	7:30–10:15	DMS2
FM-220-3	The Interview as Medium of Interrogation and Research (same as DT-220-3)	Gianattasio-Malle / Paul Klein	T	1:00–3:45 / 4:15–7:00	8
FM-301-1	Advanced Film	Jalbuena	M/W	7:30–10:15	26
FM-320-1	Sculpting Light and Time: Deeper into Cinematography	Sudaram	TH	1:00–3:45 / 4:15–7:00	8
FM-380-1	Undergraduate Tutorial	Lipzin	W	4:15–7:00	26
FM-380-2	Undergraduate Tutorial	Hinton	M	4:15–7:00	26
INTERDISCIPLINARY					
IN-101-1	Contemporary Practice Seminar: Seeing and Cognition	Boone	F	1:00–3:45	9
IN-101-2	Contemporary Practice Seminar: Seeing and Cognition	Beltran	TH	4:15–7:00	20B
IN-101-3	Contemporary Practice Seminar: Seeing and Cognition	Berk	M	1:00–3:45	18
IN-101-4	Contemporary Practice Seminar: Seeing and Cognition	Cohn	T	9:00–11:45	20B
IN-101-5	Contemporary Practice Seminar: Seeing and Cognition	McDonald	W	9:00–11:45	CR
IN-101-6	Contemporary Practice Seminar: Seeing and Cognition	Priola	T	1:00–3:45	20B
IN-220-1	Education is a Public Art Interdisciplinary Seminar	Ellis / Garfinkel	F	1:00–3:45	CR
IN-220-2	Sounds of All Kinds	Boone	T/TH	4:15–7:00	9
IN-300-1	After Dark	Als	M/W	9:00–11:45	16A
IN-380-1	Education is a Public Art Interdisciplinary Tutorial	Ellis / Garfinkel	F	9:00–11:45	CR
IN-390-1	Senior Review Seminar	Miller	M	1:00–3:45	10
IN-390-2	Senior Review Seminar	Beltran	TH	1:00–3:45	9
IN-391-1	Honors Interdisciplinary Studio	McCormack	W	1:00–3:45	113

IN-391-2	Honors Interdisciplinary Studio	deSouza	T	1:00–3:45	113
IN-393	Mobility / International Exchange				
IN-398	Directed Study				
IN-399	Junior Semester of Independent Study				
NEW GENRES					
NG-101-1	New Genres I	Boadwee	T/TH	9:00–11:45	10
NG-111-1	Technical Workshop	Schmidt	W	4:15–7:00 / 7:30–10:15	9
NG-117-1	Hoplite	Donnelly	T	4:15–7:00	26
NG-141-1	New Genres Issues and Contemporary Artists: Feminist Art Now / Yesterday	Miller	M	4:15–7:00	10
NG-201-1	New Genres II	Morales	M/W	4:15–7:00	9 / 10
NG-201-2	New Genres II	Labat	W	9:00–11:45 / 1:00–3:45	10
NG-204-1	Installation	Grace	T/TH	1:00–3:45	10
NG-206-1	Photoworks: Performance Documentation, Conceptual Photography	Dulzaides	T/TH	9:00–11:45	9
NG-220-1	Hidden Noise (Record Label Project)	Morales	M/W	7:30–10:15	10
NG-220-2	Other Objects (No Idea) •	Rogan	T/TH	7:30–10:15	10
NG-301-1	Site/Context: TransNature (same as SC 301-1)	Roloff	M/W	1:00–3:45	117 / 105
NG-307-1	Advanced Projects	deSouza	T/TH	4:15–7:00	10
NG-310-1	Advanced Video	Schmidt	M/W	1:00–3:45	9
NG-380-1	Undergraduate Tutorial	Hall	T	1:00–3:45	9
PAINTING					
PA-114-1	Multidisciplinary Collage	Villa	T/TH	9:00–11:45	117
PA-120-1	Painting I & II	McGaw	M/W	9:00–11:45	116
PA-120-2	Painting I & II	Pat Klein	T/TH	1:00–3:45	114
PA-120-3	Painting I & II	Mulrony	M/W	4:15–7:00	115
PA-120-4	Painting I & II	Villa	M/W	1:00–3:45	114
PA-200-1	Painting II & III	Crumpler	T	1:00–3:45 / 4:15–7:00	116
PA-200-2	Painting II & III	Pat Klein	T/TH	9:00–11:45	115
PA-200-3	Painting II & III	Reichman	T/TH	1:00–3:45	116
PA-200-4	Painting II & III	Brooke	M/W	4:15–7:00	114
PA-200-5	Painting II & III	Van Proyen	M/W	1:00–3:45	115
PA-220-1	Digital Painting	Finley	M/W	4:15–7:00	13 / 16C
PA-300-1	Undergraduate Studio Seminar	Villa	T	1:00–3:45	117
PA-380-1	Undergraduate Tutorial	Borruso	M	1:00–3:45	116
PA-380-2	Undergraduate Tutorial	Morgan	T	4:15–7:00	117
PA-380-3	Undergraduate Tutorial	Villa	TH	1:00–3:45	115
PA-380-4	Undergraduate Tutorial	Mitchell-Dayton	T	9:00–11:45	115
PHOTOGRAPHY					
PH-101-1	Photography I	Pao	T/TH	9:00–11:45	20A
PH-102-1	Materials and Methods	Hays	T/TH	4:15–7:00	16A / 20A

PH-110-1	Understanding Photography	Connor	M/W	4:15–7:00	16A
PH-111-1	Technical Workshop: Digital Book	Creedon / DeMerrit	F	9:00–11:45 / 1:00–3:45	16A / 16C
PH-112-1	Color / Text	Fulton	T/TH	1:00–3:45	16A / PH LAB
PH-115-1	View Camera: Traditional, Non-Traditional	Skrivanek	M/W	1:00–3:45	20A / 16A
PH-116-1	Elements of Lighting: Architecture Big and Small	Kibbey	F	9:00–11:45 / 1:00–3:45	18
PH-141-1	History of Photography II: Photography Degree Zero	Hays	M	1:00–3:45	16A
PH-207-1	Art and Commerce	Louie	M	9:00–11:45	20A
PH-215-1	Sacred and Profane II	Connor	M/W	7:30–10:15	16A
PH-220-1	Digital Photography II	Fulton	T/TH	9:00–11:45	16A / 16C
PH-220-2	Embodied Camera	Hays	T/TH	7:30–10:15	16A
PH-250-1	Visiting Artist Studio: Photography Remixed: Digitizing the Imagination	Sempere	M/W	1:00–3:45	14 / 16C
PH-301-1	Strategies of Presentation	Sempere	T/TH	4:15–7:00	20A / 16A
PH-380-1	Undergraduate Tutorial	Louie	M	1:00–3:45	PSR
PH-381-1	Special Projects	Wessel	T/TH	1:00–3:45	PSR
PH-391-1	Senior Review Seminar	Wessel	W	9:00–11:45 / 1:00–3:45	PSR
PRINTMAKING					
PR-100-1	Introduction to Printmaking	Swope	T/TH	9:00–11:45	2 / 4
PR-101-1	Silkscreen I / II: Poster Screenprinting	Kluge	T	1:00–3:45 / 4:15–7:00	2
PR-140-1	History of Printmaking	Johnson	TH	5:15–8:00	Legion of Honor
PR-202-1	Etching I & II	Berry	M/W	1:00–3:45	2 / 3 / 4
PR-203-1	Photogravure	Sywulak	M/W	9:00–11:45	2 / 3 / 4
PR-207-1	Artists' Books / Evolving Books	Chadwick	F	9:00–11:45 / 1:00–3:45	2 / 4
PR-220-1	Digital Technology and Contemporary Practice	Williams	T/TH	1:00–3:45	Urban Digital
SCULPTURE					
SC-100-1	3D Strategies I: Beginning Sculpture	Berger	M/W	9:00–11:45	105
SC-140-1	History of Sculpture	Berger	W	1:00–3:45	20A
SC-150-1	Introduction to Activating Objects (same as DT-150-1)	Palmer	W	4:15–7:00 / 7:30–10:15	DMS2 / 105
SC-190-1	Philosophy of Materials (same as US-190-1)	Bartlett	M	4:15–7:00	20A
SC-220-1	Art Like Architecture	Howard	T	9:00–11:45 / 1:00–3:45	105
SC-233-1	Expanded Drawing (same as DT-233-1)	Roloff	M/W	9:00–11:45	DMS2 / 14
SC-250-1	PROJECTS: The Museum: Research/Explorations/ Interventions	McDonald	TH	9:00–11:45 / 1:00–3:45	105
SC-301-1	Site/Context: TransNature (same as NG-301-1)	Roloff	M/W	1:00–3:45	117 / 105
SC-302-1	Cross Media / Ceramic Projects	DeFazio	T/TH	4:15–7:00	106
SC-380-1	Undergraduate Tutorial	McDonald	TH	4:15–7:00	105

GRADUATE SPRING 2007 COURSES
School of Interdisciplinary Studies

COURSE CODE	TITLE	FACULTY	DAY	TIME	LOCATION
ART HISTORY					
ARTH-503-1	Mapping, Making, Giving, Taking: Site-Specificity in Context	Przyblyski	W	9:00–11:45	3LH
ARTH-503-2	Art of the Black/African Diaspora	Moore Saggese	T	1:00–3:45	3LH
ARTH-503-3	Oppositional and Stigmatized Cinema	Lipzin	T	1:00–3:45	3SR4
ARTH-503-4	Problems in Contemporary Art: Chromophilia: Parsing the Visible Spectrum	Daigle	M	9:00–11:45	3LH
ARTH-503-5	The Trials and Tribulations of the Avant-Garde	Myers	M	1:00–3:45	3LH
ARTH-503-6	Dis-Ease: Medical Imagery, the Body, and Contemporary Art	Dungan	TH	4:15–7:00	3LH
ARTH-503-7	Inside Out: Gender and the Body Politic	Cohn	TH	9:00–11:45	3LH
CRITICAL STUDIES					
CS-500-1	Evolution	Tromble	M	4:15–7:00	3LH
CS-500-2	Art and Cultural Heritage	Berman	W	1:00–3:45	3LH
CS-500-3	Spheres of Interest: Experiments in Thinking and Action	Green	F	12:00–2:00	3LH
CS-500-4	Critical Theory and Its Discontents	Daniel	T	4:15–7:00	3LH
CS-501-1	Global Perspectives on Modernity (Anthropologies of Modernity)	Duffey	F	1:00–3:45	3SR3
CS-502-1	Culture Industry / Media Matters	Robinson	M	7:30–10:15	3LH
CS-504-1	Research and Writing Colloquium	Lynes	TH	1:00–3:45	3LH
EXHIBITION AND MUSEUM STUDIES					
EMS-500-1	Acting Out in the City: Reflection, Action, and Self-organisation in Contemporary Art	Hou	F	9:00–11:45	20B
EMS-502-1	Archive Making: A Typology of Exhibition and Museum Practice	Enwezor / Vanderlinden	T/TH	4:15–7:00	18
EMS-504-1	The Exhibition and Globalization: A Critical History of Exhibitions After 1989	Vanderlinden	M/W	9:00–11:45	CR / 18
GRADUATE LECTURE SERIES					
GR-502-1	Graduate Lecture Series	Green	F	5:00–7:00	LH
URBAN STUDIES					
US-500-1	Studying the Contested City: Urban Inequality and Social Resistance in an International Perspective	Lebuhn	TH	7:30–10:15	3LH

US-500-2	Sculpture in Context: Architecture Project I: Theory/History (same as SC-500-2)	Bartlett	W	4:15–7:00	3SR2

GRADUATE SPRING 2007 COURSES
School of Studio Practice

COURSE CODE	TITLE	FACULTY	DAY	TIME	LOCATION
TOPIC SEMINARS					
IN-500-1	After Dark	Als	M/W	9:00–11:45	16A
IN-500-2	The Art World: History, Theory, and Practice	Ellingson	T	9:00–11:45	3LH
NG-500-1	Alternative Contexts: Studio Seminar	Labat	TH	1:00–3:45	3SR2
NG-500-2	Ethical Zones: Project Space	Dulzaides / Gottardi	F	9:00–11:45	3SR2
SC-500-2	Sculpture in Context: Architecture Project I: Theory/History (same as US-500-2)	Bartlett	W	4:15–7:00	3SR2
CRITIQUE SEMINARS					
GR-500-1	Graduate Critique Seminar	Colburn	TH	4:15–7:00	3SR1
GR-500-2	Graduate Critique Seminar	Ellis	T	1:00–3:45	3SR3
GR-500-3	Graduate Critique Seminar	Berger	M	1:00–3:45	3SR3
GR-500-4	Graduate Critique Seminar	Reichman	W	9:00–11:45	3SR3
GR-500-5	Graduate Critique Seminar	Brooke	M	1:00–3:45	3SR1
GR-500-6	Graduate Critique Seminar	Van Proyen	W	7:30–10:15	3SR1
GR-500-7	Graduate Critique Seminar	Ellingson	T	1:00–3:45	3SR1
GR-500-8	Graduate Critique Seminar	Crumpler	TH	1:00–3:45	3SR1
GR-500-9	Graduate Critique Seminar	Labat	T	1:00–3:45	3SR2
GR-500-10	Graduate Critique Seminar	Grace	T	4:15–7:00	3SR2
GR-500-11	Graduate Critique Seminar	Kos	TH	4:15–7:00	3SR2
GR-500-12	Graduate Critique Seminar	Hall	M	1:00–3:45	3SR2
GR-500-13	Graduate Critique Seminar	Savage	W	1:00–3:45	3SR4
GR-500-14	Graduate Critique Seminar	Priola	T	4:15–7:00	3SR3
GR-500-15	Graduate Critique Seminar	Connor	W	1:00–3:45	3SR3
GR-500-16	Graduate Critique Seminar	deSouza	W	9:00–11:45	3SR2
GR-500-17	Graduate Critique Seminar	Paul Klein	F	1:00–3:45	3SR4
GR-500-18	Graduate Critique Seminar	Enwezor	W	1:00–3:45	3SR1
GRADUATE TUTORIALS					
GR-580-1	Graduate Tutorial	Ellis / Garfinkel	F	9:00–11:45	CR
GR-580-2	Graduate Tutorial	Berger	M	4:15–7:00	3SR3
GR-580-3	Graduate Tutorial	Castaneda	F	1:00-3:45	3SR1
GR-580-4	Graduate Tutorial	Ellingson	F	1:00–3:45	3SR1
GR-580-5	Graduate Tutorial	Morgan	W	1:00–3:45	3SR1
GR-580-6	Graduate Tutorial	Boadwee	T	9:00–11:45	3SR2
GR-580-7	Graduate Tutorial	Dulzaides	W	4:15–7:00	3SR2
GR-580-8	Graduate Tutorial	Hall	M	4:15–7:00	3SR2
GR-580-9	Graduate Tutorial	Miller	W	9:00–11:45	3SR2
GR-580-10	Graduate Tutorial	Rosenblatt	T	4:15–7:00	3SR4
GR-580-11	Graduate Tutorial	Kuchar	TH	1:00–3:45	3SR4
GR-580-12	Graduate Tutorial	Louie	M	4:15–7:00	3SR3

GR-580-13	Graduate Tutorial	Sywulak	TH	9:00–11:45	3SR3
GR-580-14	Graduate Tutorial	Sempere	T	1:00–3:45	3SR3
GR-580-15	Graduate Tutorial	Kos	TH	1:00–3:45	3SR2
GR-580-16	Graduate Tutorial	McGaw	M	4:15–7:00	3SR1
GR-580-17	Graduate Tutorial	Borruso	W	4:15–7:00	3SR3
GR-580-18	Graduate Tutorial	Finley	M	1:00–3:45	3SR1
GR-580-19	Graduate Tutorial	Fulton	W	1:00–3:45	3SR3
GR-580-20	Graduate Tutorial	Beltran	TH	9:00–11:45	3SR2
GR-580-21	Graduate Tutorial	McDonald	W	4:15–7:00	3SR1
DIRECTED STUDY					
GR-598	Directed Study				
POST-BACCALAUREATE SEMINARS					
PB-400-1	Post-Baccalaureate Seminar	McCormack	W	9:00–11:45	3SR1
PB-400-2	Post-Baccalaureate Seminar	Kos	F	1:00–3:45	3SR2
REVIEWS					
GR-592	Graduate Intermediate Review				
GR-594	Graduate Final Review				
GRADUATE ASSISTANTSHIPS					
GR-587	Graduate Assistantship				
GR-597	Graduate Teaching Assistantship				
TEACHING PRACTICUM					
GR-588-1	Teaching Practicum: Transmitting Art Practices	Beltran / Rissler	T	7:30–10:15	CR
INTERNSHIP					
GR-596-1	Graduate Internship	Rissler	M	4:15–7:00	20B
MFA GRADUATE EXHIBITION					
GR-599-1	MFA Graduate Exhibition				

JANUARY INTENSIVES COURSES

January 2–16, 2007

DR-299-1 F. MCCORMACK

Art on Paper

3 Units

Prerequisite: 3 Units of Painting coursework

Art on Paper is an upper division drawing class that will offer the student the opportunity to become further acquainted with the variety of artists working primarily on paper and a variety of approaches to the uses of paper in a body of work. There will be slide talks, visiting artists, one class trip, and lots of time and space to work. After the first two meetings, and with individual consultation from the instructor, students will be expected to focus and work in depth on an individual project. The project will be written up and subject to the approval of the instructor. Approaches can vary from refined drawings, collages, prints, cataloguing ideas for other work, watercolor, books, journals, documenting random processes, etc. Any dry or water media is acceptable. We will look at the work of Vija Celmins, Deborah Orapallo, Shaziah Sikander, Ed Ruscha, William Kentridge, Henry Darger, Chuck Close, Lee Bontecou, John Cage, Brad Brown and Laylah Ali among others.

Satisfies Painting Elective or Elective Studio Requirement for Non-Painting Majors.

FM-299-1 J. LIPZIN

Experiments in Hand Processing: Subversive Cinema

3 Units

Prerequisite: 3 Units of Film or instructor permission

The hand, as a sign of the individual, is potentially the ultimate source of idiosyncrasy and personal identity. Prehistoric artists in Europe and North American indigenous artists covered cave walls with hundreds of hand images. This two-week intensive workshop acknowledges the international commotion of the past several years in independent filmmaking circles around the upsurge in hand-made and hand-processed films. Besides the economic advantages of hand-processing one's film, this method affords film artists close, tactile familiarity with one's chosen material and invites audiences to observe more closely as well. Here it is possible to achieve effects that professional film labs will not attempt (or in most cases understand!) In this concentrated course, students will travel more deeply into the world of the hand processed film by spending uninterrupted time in the processing lab exploring, discovering, and investigating many approaches to the topic. Some of the many methods we will explore include reticulating film with pool chemicals, processing Kodachome as black-and-white, creating emulsion lifts with yogurt, solarization, Vaseline bleaching, negative processing, sepia toning, and cross-processing. We will control the films stock's effective speed and contrast by "pushing" and "pulling," that is, varying the amount of time that the film is in the developer solutions. We will also view many notable examples of films that utilize hand-processed elements including recent works by Jeanne Liotta, Louise Bourque, Caroline Savage, Pip Chodorov, as well as those by the instructor. Readings will be discussed to assist students in the placement of their works in an historical context: modernist, postmodern, pluralistic, and conceptual. Black-and-white chemistry will be supplied free of charge.

Satisfies Film Elective or Elective Studio for Non-Film Majors.

IN-299-1 H. ALS

The Performance Lab

3 Units

Prerequisite: None

Ever since the innovative Russian theatrical director, Konstantin Stanislavski, devoted himself to replicating the comedic realism that the playwright, Anton Chekhov, brought to bear in his innovative plays of the eighteen-nineties, the marriage between director, writer, and performer, has been one of the significant artistic events of our age—and one of the least explored. To that end, The Performance Lab will seek to explore how artmaking is shaped to the stage. The class will explore—through readings, archival videotapes, small theater productions in and around San Francisco, and a final "live" performance collaboration between the Lab's students—how artists produce work that extends past the canvas and the camera. By exploring a three-dimensional art sealed off by the theater's mythic "fourth" wall—the invisible wall that separates the spectator from the performer—the class will take a look at the ways in which society is reflected on the stage, too. Of course, the most visionary stage artists of our age—Robert Wilson, Andrei Serban, Elizabeth LeCompte of the Wooster Group—have worked in a variety of media: painting, photography, design. The Performance Lab will take a detailed look at how the plastic arts, politics, and improvisation, have contributed to the theatre of the future, as exemplified by artists ranging

from Pina Bausch to Richard Foreman. A list of readings includes:

An Actor Prepares
by Konstantin Stanislavksi
The Theatre and It's Double
by Antonin Artaud
Notes Towards a 'Poor Theatre'
by Jerzy Grotowski.
Dionysus '69
by The Living Theatre; Interviews with Ellen Stewart, founder of La Mama.
The Journals of Peter Brook
by Peter Brook
Breaking the Rules: The Wooster Group
by David Savran
Bartelby in Manhattan
by Elizabeth Hardwick
Black Theatre USA
by James Hatch

The class will also view a selection of performance pieces and films by individual artists, including: *Kiss* series, selections from *The Chelsea Girls; Blow Job,* by Andy Warhol; *Clown Torture 1987,* by Bruce Nauman; *Funk Lessons* and *Cornered,* by Adrian Piper; *Shulie,* by Elizabeth Subrin; *Peggy and Fred in Hell,* by Leslie Thornton; and *San Soleil,* by Chris Marker. The final class project will include one essay (seven to ten pages in length) on some aspect of the readings and viewings, in addition to the staging and videotaping of a student's individual performance piece, or collaboration based on a text yet to be determined.

Satisfies a Studio Elective.

Hilton Als is the Spring 2007 Fellow in the Center for Word, Text and Image.

Hilton Als became a staff writer at *The New Yorker* in November, 1996, and a theater critic in 2002. His stories also appeared frequently in the magazine's *Talk of the Town* section beginning in 1989. Previously, Als was a staff writer for the *Village Voice* and an editor-at-large at *Vibe* magazine. His work has also appeared in *The Nation.* He has written film scripts for *Swoon* and *Looking for Langston,* and edited the catalogue for the Whitney Museum of American Art exhibition entitled *Black Male: Representations of Masculinity in Contemporary American Art,* which ran from November, 1994, to March, 1995. His first book, *The Women,* a meditation on gender and race and their roles in the forging of personal identity, was published in 1996, and he is the co-writer (with artist Darryl Turner) of *Don't Explain,* a screenplay being produced by Christine Vachon at Killer Films. In 1997, Als was awarded first prize in both *Magazine Critique/Review* and *Magazine Arts and Entertainment* from the New York Association of Black Journalists. He was awarded a Guggenheim in 2000 for Creative Writing and, in 2003, the George Jean Nathan Award for Dramatic Criticism. Born in Brooklyn in 1961, Als attended Manhattan's School for the Performing Arts and Columbia University. He lives in New York City.

NG-299-1 A. ARRECHEA

Language of Metaphor

3 Units

Prerequisite: 3 Units of New Genres coursework

This workshop intensive will concentrate primarily on the language of metaphor and the relationship between drawing (proposal/idea) and installation/sculpture. Alexandre hails from Cuba and was a member of the collective, Los Carpinteros, known for their mastery of the language of metaphors in their work, and their use of drawings that function as "proposals" for ideas that transcend relating to sculptures and installations. Today as a solo artist Alexandre has also turned his focus to video, single channel works, and installations. A great and rare opportunity to work with one of the most important artists in Cuba today.

Satisfies New Genres Elective or Studio Elective for Non-New Genres Majors.

NG 299-2 H. WINKLER

Bridge Project / Workshop

3 Units (same as US-299-2)

Prerequisite: 3 Units of New Genres or Urban Studies coursework or instructor permission

During this workshop the class will realize a public art show in the city 'space' of San Francisco. Each student will realize a site-specific artwork in and for the city. All work should intervene cautiously. Works can be intentionally small, transitory or sometimes almost invisible, but they operate in relation to the surroundings and culture. The workshop will be a forum for actions and interventions. The artwork stands for the city, its ways, its culture, its art, and its little flights. The project has to be developed within SFAI and appear as a medium, and as a comment in the city space.

An important theme of the project will be "walking"—and the process of working on ideas during walking. Daily walks within the city and its landscape will bring something unusual to light. The walks direct our views on details and often on the unprepossessing. "The history of walking is an unwritten, secret history whose fragments can be found in a thousand unemphatic passages in books, as well as in songs, streets, and almost everyone's adventures" (Rebecca Solnit). The walks also focus on 'derive' (drifting) in which the Situationist Guy Debord was interested: "In a derive one or more persons during a certain period drop their usual motives for movement and action, their relations, their work and leisure activities, and let themselves be drawn by the attractions of the terrain and the encounters they find there." Through the process of drifting, the compulsory everyday, the standardization of thought and action will be left behind.

The intention of the project is to "read" the space in San Francisco, to discover the aesthetic elements on the walk, to open one's eyes to the "real" works of art in the city, to special sites, and to develop and realize an artwork with the following question: how to intervene and how to present the art pieces in the public space? With the project the class is using the whole space of the city as studio and exhibition space. This project will also explore ideas inherent in realizing an independent art work and it makes the working situation of an artist transparent (Bridge Project).

Satisfies New Genres Elective or Studio Elective for Non-New Genres Majors.

PH-299-1 M. BEST

The Burden of Representation: Photography and Memory in the Public Sphere

3 Units

Prerequisite: 3 units of Photography or instructor permission

The photographic document—functioning through the narrative compression of key symbols and themes, subtle references to the past, and gestures towards a stirringly unresolved future—is by now an integral part of the way in which we experience history. However, there is still a lack of understanding of how photographs function, as both objects and images, in society. Producing, reflecting, and remaking public and private histories and memories, the stakes for photography as

visual records have always been high. This course will provide a historic understanding of photography's dialog with history in America and abroad through a variety of projects by known and unknown authors.
From the photographs of the Crimean War to lynching photography in America to photography in the Apartheid and Post-Apartheid era to contemporary photo memoirs or to more recent images of such events as Hurricane Katrina, we will ask how photography challenges and expands the concept of visual memory and history. Reading the works by authors such as Geoffrey Batchen, Jo Spence, and Deborah Willis, we will observe the oscillation of photographs as objects between the private and the public. Drawing on the work of authors in other fields such as architecture, we will work to develop a more nuanced understanding of photography as fact/fiction, as memorialization, of photography as a practice, and the role of the photographer in society.

Organized as a hybrid seminar/studio course including discussion, lecture, and studio critique, the course will ask students to not only reflect on the histories and ideas discussed, but to integrate these questions into new or ongoing projects of their own.

Satisfies a Concept Distribution for Photography Majors. Satisfies a Photography Elective or Elective Studio for Non-Photography Majors.

SC-299-1 P. WILSON

Metal / Wood Fabrication

3 Units

Prerequisite: Completion of Contemporary Practice or equivalent

The goal of this course is to give students basic proficiency of metal and wood fabrication techniques and construction strategies. Topics covered for metal fabrication include: basic MIG welding, plasma and gas cutting, hot and cold forming, cold fabrication and sheet metal cutting, forming and construction methods. Wood fabrication covers: basic woodshop power and hand tools, fasteners and joinery, basic fine carpentry and rough/framing methods. Also covered is basic information on structural design, engineering and implementation, as well as non-mechanical fastening, and glue technology and use.

Satisfies Sculpture Elective or Studio Elective for Non-Sculpture Majors.

US-299-2 H. WINKLER

Bridge Project / Workshop

3 Units (same as NG 299-2)

Prerequisite: 3 Units of New Genres or Urban Studies coursework or instructor permission

During this workshop the class will realize a public art show in the city 'space' of San Francisco. Each student will realize a site-specific artwork in and for the city. All work should intervene cautiously. Works can be intentionally small, transitory or sometimes almost invisible, but they operate in relation to the surroundings and culture. The workshop will be a forum for actions and interventions. The artwork stands for the city, its ways, its culture, its art, and its little flights. The project has to be developed within SFAI and appear as a medium, and as a comment in the city space.

An important theme of the project will be "walking"—and the process of working on ideas during walking. Daily walks within the city and its landscape will bring something unusual to light. The walks direct our views on details and often on the unprepossessing. "The history of walking is an unwritten, secret history whose fragments can be found in a thousand un-emphatic passages in books, as well as in songs, streets, and almost everyone's adventures" (Rebecca Solnit). The walks also focus on 'derive' (drifting) in which the Situationist Guy Debord was interested: "In a derive one or more persons during a certain period drop their usual motives for movement and action, their relations, their work and leisure activities, and let themselves be drawn by the attractions of the terrain and the encounters they find there." Through the process of drifting, the compulsory everyday, the standardization of thought and action will be left behind.

The intention of the project is to "read" the space in San Francisco, to discover the aesthetic elements on the walk, to open one's eyes to the "real" works of art in the city, to special sites, and to develop and realize an artwork with the following question: how to intervene and how to present the art pieces in the public space? With the project the class is using the whole space of the city as studio and exhibition space. This project will also explore ideas inherent in realizing an independent art work and it makes the working situation of an artist transparent (Bridge Project).

Satisfies New Genres Elective or Studio Elective for Non-New Genres Majors.

WINTER STUDY/ TRAVEL CLASSES

IN-213-1 T. ANDERSON

Art and Ethnography of the Maya

3 Units

Prerequisite: None

This trip will expose students to key sites, monuments, and inscriptions of the ancient Maya. Excursions to Palenque, Bonampak, and Piedras Negras will be the focal points of the itinerary. These pre-Columbian city-states offer unique glimpses into what we are learning about, showing us that they were in fact a "forest of kingdoms" rather than a unified "Maya civilization." In addition to the art, architecture, and epigraphy (writing) of the ancient Maya, students will also learn about the worldviews and lifeways of contemporary Maya peoples, through readings, lectures, and visits to some of the villages where the instructor has carried out anthropological research. The class will travel in late December to mid-January, over the winter break. The program fee is $1,620 per student and does not include airfare.

Satisfies Studio Elective. Satisfies the Studies in Global Culture Requirement. Satisfies Elective Studio and 3 Units of the 6 Unit Off-Campus Study Requirement.

SCHOOL OF INTERDISCIPLINARY STUDIES UNDERGRADUATE COURSES

How to Read the Course Codes

ARTH-100-1
The letters at the beginning of each code refer to the discipline in which the course is offered.

ARTH-100-1
The three-digit course number indicates the level of the course:

100 = Beginning to Intermediate
200 = Intermediate
300 = Intermediate to Advanced
400 = Post-Baccalaureate Program
500 = Graduate Level

ARTH-100-1
If the course has a section number it will be at the end of the code.

ART HISTORY

ARTH-100-1 J. RAPKO
Global Art History: Foundations in Global Art History (Art History A)
3 Units

Prerequisite: None

This class will survey global art from its beginnings through the end of the Middle Ages, concentrating on major styles in periods whose artifacts can be viewed in person at local museums, including at least the arts of pre-Columbian Mesoamerica, New Guinea, Central Africa, and Egyptian tomb decoration. The course will focus on developing a critical vocabulary and a set of concepts for understanding art that can be applied and developed to global visual art. This will involve consideration of place, the nature of images, the meaning of the artist's "touch," and the development of virtual space.

Satisfies the Global Art History (Art History A) Requirement.

ARTH-101-1 K. MULLER
Modernism and Modernity: From Perspective to Abstraction: Art, Artists, and Art Worlds from the Renaissance to the Modern Era (Art History B)
3 Units

Prerequisite: ARTH-100

This course investigates the significant structural changes that occurred in the European and American art worlds over the past five hundred years. Topics to be covered include: the rise of biography as a tool in understanding the artist and his or her work; the role of patrons in shaping artistic production; the importance of art theory in establishing artistic priorities for artists and patrons; the response of artists to radical reconfigurations of society's values, including modernity; and the place of the art critic in shaping an artist's reputation. By the end of the course, students can expect to have acquired historical insight into the factors that have shaped the lives and works of past artists. Emphasis in this course will be on critical thinking.

Satisfies the Modernism and Modernity (Art History B) Requirement.

ARTH-101-2 C. DAIGLE
Modernity and Modernism: Global Art History from 1500 to 1950 (Art History B)
3 Units

Prerequisite: ARTH-100

This course provides a framework within which to examine and articulate pivotal topics in world art and architecture and to consider their relevance to contemporary practice. The material will be organized in rough chronology spanning the historical period from 1500 to 1950. The question sustained across the sessions asks what constitutes the many ways of defining the modern and related terms "modernism" and "modernity." This course will pose possible answers through the lenses of humanist discourse and its problematization in the ages of imperialism and colonialism, changing patronage for art in an emerging system of commodity relations, the rise of urban centers, new ways of articulating inter-subjectivity (psychoanalysis, "primitivism," etc.), visual technologies and their theorization, and the consolidation of modernist formalism that culminates with the writings of Clement Greenberg. Using Marilyn Stokstad's *Art History, Volume II,* and local museums as primary resources, this course will cover art and architectural practice from a broad range of cultural contexts (including Africa, the Americas, Asia, Europe, the Middle East, and Oceania).

Satisfies the Modernity and Modernism (Art History B) Requirement.

ARTH-102-1 K. LYNES
Contemporary Art Now: Contemporary Art 1964–2005 (Art History C)
3 Units

Prerequisites: ARTH-100 and ARTH-101

This course traces the history of art from the 1950s to the present, examining works in conjunction with the social, political, and philosophical events that inform and are touched by them, and focusing on their broader implications within a global discourse on art. Particular attention will be paid to the shifting nature of the art object, the relation between art and the political (broadly defined), artists' engagement with the institutional structures of their production and display, and the shifts in representational practice signaled by

postmodernist and postcolonial theories. In all of these arenas, we will think together about how histories get written, artists get celebrated, consistency gets produced, and at what cost.

Satisfies the Contemporary Art (Art History C) Requirement.

ARTH-200-1 C. DAIGLE

Special Topics in Art History: Arts of India
3 Units

Prerequisite: ARTH-100, ARTH-101, ENGL-100, and ENGL-101

This introduction to the arts (and to a lesser degree, the architecture) of India combines historical and thematic approaches. The lectures and discussions will move in rough chronology from the ancient Indus Valley civilization and the origins of Buddhism through Muslim Mughal and British colonial rule through partition and independence to Bollywood film and the contemporary moment. The focus will fall on the Hindu arts in particular, with their rich iconography of multiple deities and complex ritual functions. The course will draw frequently upon literature, film, popular culture, and music.

Satisfies an Art History Elective. Satisfies the Studies in Global Culture Requirement.

ARTH-200-2 V. BOBKA

Special Topics in Art History: Memory, Counter-Memory: German Art 1960–1990
3 Units

Prerequisite: ARTH-100, ARTH-101, ENGL-100, and ENGL-101

This course presents a rare overview of late 20th century German art, addressing the plethora of art practices which emerged as the German economic miracle transformed a country of rubble into a European art center in the 1960s, '70s, and '80s. Beginning around 1960, this class will consider the major figures Joseph Beuys, Bernd and Hilla Becher, Gerhard Richter, Anselm Kiefer, and Hanne Darboven. Among other artists and movements to be discussed are Hans Haacke, Sigmar Polke, Blinky Palermo, Martin Kippenberger, Rebecca Horn, and Neo-Expressionism. Foremost, such a project must take account of the concerns of collective memory and identity particular to German society owing to the trauma of its Nazi past. We will conclude by examining recent works of large-scale photography by Thomas Struth, Andreas Gursky, and others, which came to prominence as the Berlin Wall fell in 1989. Readings will encompass artists' writings as well as key texts by Peter Burger, Benjamin Buchloh, Robert Storr, Anne Rorimer, Lynn Cooke, Andreas Huyssen, and Christine Mehring.

Satisfies an Art History Elective.

ARTH-202-1 G. HELFAND

Contemporary Artists Seminar
3 Units

Prerequisite: ARTH-100, ARTH-101, ENGL-100, and ENGL-101

This course will allow undergraduates to more fully engage with the artistic and intellectual possibilities represented by the distinguished roster of visiting artists and scholars hosted by SFAI each semester. Students in the Contemporary Artists Seminar will use the rich schedule of artist and scholar lectures, screenings, and more as the foundation for a syllabus that will encourage in-depth exploration of the work and thinking represented by these exemplary practices. Thus, each semester will cover a different range of artists, critics, and scholars, providing opportunities to investigate the multiple theoretical and critical frameworks informing contemporary practice on a global scale. Students will attend lectures and presentations, be provided with additional reading and visual material for further inquiry, meet with visiting artists and scholars for further discussion and exchange, and use what they have learned in these forums as a resource "archive" for final papers and projects. Requirements include regular attendance at all lectures and discussions, intensive reading in the history and theory of contemporary art, and the demonstration of significant research work through a final project or paper on a topic determined in consultation with the instructor.

Satisfies an Art History Elective. Satisfies Requirement for BA in History and Theory of Contemporary Art and Urban Studies.

ENGLISH / WRITING

ENGL-100-1 L. KANE
ENGL-100-2 C. BOUFIS
ENGL-100-3 C. STROFFOLINO

Writing (English Composition A)
3 Units

Prerequisite: None

"Research is formalized curiosity. It is poking and prying with a purpose," wrote Zora Neale Hurston. Writing is an inquiry-based course designed with Hurston's principle in mind. The class will focus on close readings of texts and will engage with contemporary issues and audiences. Students will investigate, research, and develop their ideas in writing, discovering how thought matures through the recursive processes of writing and revision. Emphasis will be on providing a foundation in different kinds of analysis and argumentation (arguments of definition, evaluation, causality) and on developing one's powers of interpretation and insight. Topics include: researching the history of ideas and invention; examining the ways culture is shaped by language; interrogating modes of writing, including academic writing; and challenging us to develop an expanded notion of creative practice and a precise and rich use of words.

Satisfies the Writing (Composition A) Requirement.

ENGL-101-1 M. TROMBLE

Non-Fiction Writing: Words in Action: Writing for Podcast and Radio (English Composition B)
3 Units

Prerequisites: ENGL 100, Writing (English Comp A)

This course explores compelling speech and the writing that makes it possible. Spoken words work differently than written words. If you picture language as the clothing of ideas, the written word wears a tuxedo while the spoken word sports running shorts. Brevity, clarity, informality: these are primary virtues in Podcast and radio scripts. Paradoxically, achieving a direct, natural quality in speech requires thoughtful preparation. This thoughtful preparation pays dividends in other forms of writing, too—writing for listeners develops sensitivity to word usage, the narrative arc of an

argument, and skill in editing for clarity, all of which also improve writing for readers. During the semester we will explore different approaches to Podcasting and produce our own Podcasts. We will also consider various radio forms such as commentary, interview, and dramatization and their variants on the Web.

Satisfies the Non-Fiction Writing (Composition B) Requirement.

ENGL-101-2 N. JOHNSON

Non-Fiction Writing: Essayists Writing in the Age of Image (English Composition B)

3 Units

Prerequisites: ENGL-100, Writing (English Comp A)

The real voyage of discovery consists of not in seeking new landscapes but in having new eyes.
—Marcel Proust

This course is designed to encourage you to engage with what you see in the world around you—to read actively and write incisively about the visual and verbal texts that surround you. We will spend this next semester exploring the strategies of accomplished essayists and visual artists who push beyond the surface features of text and image. Our goal: careful and critical seeing and thoughtful and articulate writing.

Satisfies the Non-Fiction Writing (Composition B) Requirement.

ENGL-101-3 A. MANSBACH

Non-Fiction Writing: Race, Hip Hop and Social Justice (English Composition B)

3 Units

Prerequisites: ENGL-100, Writing (English Comp A)

In this course, we will examine the ways in which hip hop culture has impacted, transformed, facilitated and impeded a dialogue on race in America. How has this movement, birthed by the marginalized black and Latino youth of the Bronx, developed aesthetically and politically on its path to becoming global pop culture? How has hip hop channeled and reconfigured pre-existing notions of race, gender, and class? How do the aesthetics of hip hop—both in traditional mediums such as MCing, DJing, aerosol art, and in more recently adapted forms like hip hop theater and literature—expand upon and depart from previous protest art traditions? What strategies does hip hop take up in grappling with white supremacy, and how do market forces circumscribe those strategies? In analyzing and debating these issues, our texts will range from film to fiction, journalism to music, theory to autobiography.

Satisfies the Non-Fiction Writing (Composition B) Requirement.

ENGL-101-4 E. SCHNEIDER

Non-Fiction Writing: Cultural Memory and the American Frontier (English Composition B)

3 Units

Prerequisites: ENGL-100, Writing (English Comp A)

This class uses the history and myth of the American West to examine how cultural and personal memory and trauma work themselves out through narrative and imagery in the American tradition, as well as how that tradition constitutes itself within the practices of mythology and history. We will be analyzing some of the founding texts of the myth of the American West as well as short theoretical essays, which will help to ground us in a critical method. The objectives of this class will be that you be able to produce well-argued, analytical essays in which you synthesize various sources to arrive at claims which are not immediately obvious upon reading or viewing those sources. The writing will be challenging insofar as it moves you away from summary and the formulaic five-paragraph essay in which nothing much happens, towards a meticulous analytic habit of both reading and writing. The hope is not only that you be able to write well-thought-out essays, but that you become equipped to deal analytically with any idea with which you are presented, be that idea of rational or aesthetic nature—or both—and that you be able to articulate your analyses to a professional audience.

Satisfies the Non-Fiction Writing (Composition B) Requirement.

ENGL-102-1 J. LANG

Continuing Practices of Writing: Family Functions and Dysfunctions

3 Units

Prerequisite: ENGL-100

The family as an institution has been perceived to be in a state of decline for a very long historical period. We will consider the external (social and economic) forces that have brought about this state of decline, as well as the internal dynamics that jeopardize the family's formation. In spite of the fact that the family exists only very rarely in its "ideal" nuclear form, why do we continue to hold on to this ideal? How do contemporary political debates function to shore up the family?

Transfer students who have been designated as needing an additional semester of writing instruction may fulfill their Continuing Practices of Writing Requirement with this class. While transfer students are given priority registration for this course, students needing to fulfill their second-semester Non-Fiction Writing (English Composition B) Requirement may also elect to enroll in this course if space permits. They will be required to submit a writing portfolio at the end of the term. Transfer students, under certain circumstances, may also elect to fulfill their Continuing Practices of Writing Requirement with a section of Non-Fiction Writing (English 101) if they prefer.

ENGL-106-1 A. MANSBACH

Fiction Workshop

3 Units

Prerequisites: ENGL-100 and ENGL-101

In this class, students will write short fiction, and discuss their classmates' work in a supportive but rigorous environment. By "workshopping" student work—dissecting and analyzing it with an eye toward helping the writer revise—we will learn to think and converse critically about the craft of writing. Through reading and writing exercises, we will examine the art of the short story, examining such aspects as plot, character, setting, dialogue, and movement. A writing workshop is a also a community-building opportunity, built as it is on dialogue between a writer and his/her readers, a way for the inherently solitary act of writing to take on an interactive, even collaborative, dimension.

Satisfies a Liberal Arts Elective.

ENGL-110-1 L. KANE

Academic Literacy

3 Units

Prerequisite: None

Academic Literacy is a two-semester introduction to college-level academic discourse, designed to help students become better readers and writers of college-level texts. The first semester of Academic Literacy will lay the groundwork. We will work on strategies for understanding texts and evaluating information. We will work on strategies for generating and organizing content. We will work on shaping sentences, developing paragraphs, and structuring essays. And we will work on basic grammar. During the second semester, we will build on these skills. We will continue to cover basic essay structure and explore the thinking strategies readers and writers use to analyze texts thoroughly and to write about them effectively.

Satisfies a Liberal Arts Elective.

ENGLISH AS A SECOND LANGUAGE

ESL-10-1 R. SIDMAN-TAVEAU

English as a Second Language

0 Units

This course is designed to support English as second language learners in their studies at SFAI. We will study academic reading and writing with an emphasis on texts relating to art and American culture. Students will practice strategies for reading effectively in a second language. They will have the opportunity to learn how to structure and edit essays in English. We will also study listening and speaking with a focus on preparing students for participation in classroom discourse and critiques at SFAI. Students will develop their vocabulary and participate in discussions of daily language issues. Customized grammar and pronunciation lessons will be provided for students based on their needs.

HUMANITIES

HUMN-200-1 J. RAPKO

Humanities Core A: The World before 1500: Philosophy of the Ancient World (Western Civilization A)

3 Units

Prerequisites: ENGL-101, Non-Fiction Writing (English Comp B)

In this class we will consider some of the most influential answers in Western culture to the question "What is the good life?" We will read and discuss five texts that have provided basic materials, images, and personae for these answers: Genesis, Sophocles' *Antigone,* Aristotle's *Nichomachean Ethics, The Gospel of Mark,* and *Paul's Letter to the Romans.* The class will also read some modern author on each text who interrogates the figures and ideas presented, including Kierkegaard on Abraham, Nietzsche on Jesus, and Alain Badiou on Paul.

Satisfies the Humanities Core A Requirement.

HUMN-201-1 C. DUFFEY

Humanities Core B: The Origins of the Modern World: East/ West Encounters (Western Civilization B)

3 Units

Prerequisites: HUMN-200, Humanities Core A

This course spans from the Renaissance to the current era of globalization, focusing on issues producing tension in historical encounters between what has been referred to as the "East" and the "West," terms which we will interrogate. Our goal in this course is to analyze how various world cultures have perceived and responded to each other in key historical moments to create the modern world, including the "reinvention" of the Americas, Enlightenment revolutions, the creation of the African Diaspora and New World resistance, and finally the very current economic, political, and social encounters of contemporary tourism, as a part of globalization. Our approach will be interdisciplinary as we examine literary and historical representations of such encounters, along with visual re-creations of these historical moments in films including dramas, documentaries, filmed productions of plays, and popular Hollywood versions of world history. Moreover, and very importantly, we will be considering the contemporary resonance of all of our texts, whether they come from the 15th or 21st centuries.

Satisfies the Humanities Core B Requirement.

HUMN-201-2 T. ANDERSON

Humanities Core B: Culture + Knowledge + Power: The Anthropology of Disappearing Worlds (Western Civilization B)

3 Units

Prerequisites: HUMN-200, Humanities Core A

Small-scale societies within (and on) the margins of developing nation-states face a number of complex challenges. As languages the world over continue to disappear, together with their associated social networks and specific sets of knowledge, we are witnessing both wholesale destruction and, under more careful examination, signs of resistance and cultural survival. In this class we will be examining key social, political, and economic dynamics of our age, assessing the local effects of global processes. Case studies, from 1500 to the present, will draw on the work of anthropologists, philosophers, and social critics.

Satisfies the Humanities Core B Requirement.

HUMN-201-3 A. QUEZADA

Humanities Core B: Empires, Nations, and Immigrants (Western Civilization B)

3 Units

Prerequisites: HUMN-200, Humanities Core A

According to Argentinean philosopher, Enrique Dussel, the characterization of the modern world as *exclusively* European, developing in the Middle Ages and later on diffusing itself throughout the entire world," is a Eurocentric paradigm that has imposed itself as universal. Yet the cultures that were destroyed or altered due to Western civilization are ignored or silenced. What happens when this history is reviewed from the perspective of the marginalized? How would African, Asian, and Latin American voices alter our discussion of modernity? This course will examine the creation of the "West" beginning with the early modern era and pay particular attention to nation- and empire-building projects and their

aftermath. Using an interdisciplinary approach and encouraging the consideration of contemporary analyses of race, gender, sexuality, and immigration studies, we will consider how the production of history is problematized when Europe is not the center. Through the use of novels, films, historical and sociological texts, and philosophy, the course will historicize the broader processes of colonialism, the Enlightenment and scientific revolutions, and the emergence of the West as the dominant world power. Importantly, key historical moments will be examined in relation to contemporary issues of globalization, immigration, and resistance movements.

Satisfies the Humanities Core B Requirement.

HUMN-300-1 D. CARRICO

Critical Theory A: The Enterprise of Interpretation

3 Units

Prerequisites: HUMN-201, Humanities Core B

This course provides students with a strong foundation in the theories that significantly contribute to an analysis of the contemporary world, including semiotics, Marxism, psychoanalysis, poststructuralism, feminist theory, and postcolonial theory. While these modes of critical inquiry greatly enhance understandings of social life in the broadest possible sense, the course focuses on analyzing multiple cultural forms including visual images, various genres of writing, and the "texts" of commercial culture. The course develops written and verbal analytic skills with the goal of enriching the quality of students' thought, discourse, and artistic production.

What are the conventions through which we constitute the proper objects of interpretation in the first place? And who are the subjects empowered to offer up interpretations that compel our attention and conviction? What happens when objects object to our interpretations and demand the standing of subjects themselves? How does the interpretation of literary texts differ from the interpretation of the law? How does it differ from a scientist's interrogation of her environment? Or from any critical engagement with the "given" terms of the social order in which one lives? Or even from the give and take through which we struggle to understand one another in everyday conversation?

Satisfies the Critical Theory A Requirement.

HUMN-301-1 S. ELLIS

Critical Theory B: Dust, Dirt, and Danger

3 Units

Prerequisites: HUMN-300, Critical Theory A

The dust mote was once the threshold of visibility. Modern visual technologies exceeded and trivialized that traditional limit. These recent extensions of vision offer new opportunities as well as new orders of policing. The promise of a dirt-free world guaranteed to be safe from "unseen" pollution is haunted by fears of the so-called unwashed and uncivilized. Ultimately, these anxieties fuel and justify various campaigns of cleansing—ethnic, racial, political, and sexual. The irony is that modernism evokes new forms of purity while chronically producing more dust and dirty secrets by bombing cities, dumping waste, cutting forests, and instigating diasporas—all on a massive scale. This seminar will examine the dangers and potentials of contact and contamination.

Satisfies the Critical Theory B Requirement.

HUMN-301-2 J. WORLEY

Critical Theory B: Performance and the Popular

3 Units

Prerequisites: HUMN-300, Critical Theory A

This course explores recent theories and practices of performance. While performance studies originated as a way of talking about drama and the theater, it has been recently adapted as an interdisciplinary rubric for understanding and interrogating a range of cultural practices from ritual, testimonial, and witnessing to the everyday production of categories of gender, sexuality, race, and nation. We will trace the emergence of the field of performance studies by reading theoretical work by Judith Butler, Roland Barthes, Julia Kristeva, Franz Fanon, Richard Schectner, Herbert Blau, Elin Diamond, and Rebecca Schneinder. We will consider the relevance of the theoretical construction of performance and performativity to popular culture as well as works by performance artists such as Carolee Schneemann, Karen Finley, Guillermo Gomez-Pena, Coco Fusco, Annie Sprinkle, and local spoken word, burlesque, circus arts, sex work, and guerrilla theater artists.

Satisfies the Critical Theory B Requirement.

HUMN-301-3 J. LANG

Critical Theory B: Monsters and Modernity

3 Units

Prerequisites: HUMN-300, Critical Theory A

Monsters used to represent fear of the unknown: unmapped regions in the medieval period were marked by dragons; imperialists dreaded cannibals in the 19th century as they brought the "light" of civilization into the "Dark Continent" of Africa.

In the modern period, monstrosity is associated not so much with the unknown as it is with knowledge/science/technology/rationality whose function is to achieve human mastery, in the name of progress, over ourselves, over nature, and even over time and history; and simultaneously monstrosity characterizes those—who embodying the conflicts produced in the modern period—are ambiguously situated between humanity and nature, or humanity and machine. Modern monsters include mad scientists, bestial men and women, re-animated corpses, and cyborgs.

Satisfies the Critical Theory B Requirement.

HUMN-301-4 K. LYNES

Critical Theory B: The Look, the Gaze, and Other Forms of Watching

3 Units

Prerequisites: HUMN-300, Critical Theory A

While much attention has been paid to cultural objects such as mass culture, art pieces, and public life, this course will focus on and analyze the viewer of such objects or environments. We will start with the proposition that the viewer is not simply a receiver, absorbing visual culture, but is an active participant in the construction of meaning. Art is not an object, then, but a social relation. The viewer (like the artist) watches the work, understands it, and feels desire, pain, dread, identification, or repulsion. This course will examine a number of theories of looking, and will try to answer a critical question: How do I look? On the surface, this question points to how one watches or examines the world around us. But the question also asks how I look, and how might I look differently from others. The question is also a pun: "How do I look?" How am I seen by others? Critical to an understanding of the theories of looking is the

relation between the watcher and the watched. This course will focus principally on a) psychoanalytic (Freudian and Lacanian) theories of the look/gaze (and its development in film theory); b) Foucaultian understandings of the look, power, and ideology; and c) postcolonial understandings of the look (drawn principally from Frantz Fanon). We will read these theories through a selection of films and artworks which will help us think specifically about how we are invited to watch, look, or gaze.

Satisfies the Critical Theory B Requirement.

MATH

MATH-101-1 V. CORVO

Language and Logic

3 Units

Prerequisite: None

It has become fashionable in certain intellectual circles to regard the fundamental problems of philosophy as mere confusions over language. This attitude, primarily characteristic of Anglo-American and Viennese academics, has resulted in a thorough examination of formal syntax and semantics, subsequently mirrored under completely independent motivations by the systematic development and exploitation of artificial languages.

Following a somewhat related trend, various factions in the critical community have come to question the basic presuppositions and methodologies of classical logics. Many of these critics, naturally inheriting the attitudes of their Cartesian precursors, have become preoccupied with assorted metaphysical distinctions, while others adopting positions outside this tradition have tended to pursue the diverse sociopolitical consequences of alternative rationalities. Although the technical community has largely ignored these critical forays, widely distributed elements of the greater cultural community have been fascinated by the emerging possibilities. From a broad perspective designed to encourage comparison with art praxis, this course will examine the historical, methodological, and technical aspects of these issues. Students are invited to pursue systematic analogs within their own work.

More specifically, this course examines the formal relationships between the syntactic and semantic structures of language, and how both contribute to the possibility and realization of logics. Considerable emphasis is placed on the role of symbolic logic(s) in manifesting solutions to problems of meaning, expressability, provability, and truth, particularly in the context of artificial languages of the sort suitable for communication with machines.

Satisfies the Math Requirement.

SCIENCE

SCIE-110-1 T. HUMPHREY

Art and Phenomena

3 Units

Prerequisite: None

The Exploratorium has historically recognized the importance of mixing the insights and discoveries of artists with those of scientists to provide visitors with the experience of seeing nature from multiple viewpoints. This course is designed for students who have an interest in the intersections between art and science. Following two parallel tracks, the course provides an in-depth introduction to light and sound phenomena and the opportunity to engage in the process that artists use to become artists-in-residence at the Exploratorium. Class meets at the Exploratorium, located at 3601 Lyon Street, San Francisco. This course may include a materials fee.

Satisfies the Natural Science Requirement. Satisfies Elective Studio and 3 units of the 6-Unit Off-Campus Study Requirement.

SOCIAL SCIENCE

SOCS-103-1 S. GREENE

Trauma, Catastrophe, and Resilience

3 Units

Prerequisite: None

This course will look at the relationships between trauma, catastrophe, memory, resilience, and action. Our lives are touched by many traumas: disasters such as Hurricane Katrina; the attacks of 9.11; the level of violence in Richmond, CA; the war in Iraq; the genocides in Rwanda and Darfur; and the violence and abuses of power in interpersonal spheres. These traumas are personal, political, social, and cultural. Through film, literature, psychological and anthropological research, public art and theory, we will investigate the subtexts of the global range of traumas. What roles do testimony and narrative play in our understanding of trauma? How can we make sense of them, and how can we organize to resist their effects and proliferation?

Satisfies the Social Science Requirement and the Studies in Global Culture Requirement.

SOCS-220-1 R. BALLIGER

Critical Geographies: Bodies, Spaces, Power

3 Units (same as US-220-1)

Prerequisite: None

This interdisciplinary course brings together compelling work in cultural geography and the politics of the body to investigate the relationship of place and body as mutually constitutive, unstable, and transformative. Drawing on Adrienne Rich's notion of the "geopolitics of the body," bodies and places are not the bearers of pre-given, universalizing categories, but sites of struggle produced through unequal relations of power on the basis of gender, race, sexuality, nation, religion. The "body-place" relationship is always political; it is shaped, dreamt, and inspired by connection and exclusion at different spatial registers. The course restores a troubling materiality and performative corporeality to poststructural and postmodern analysis, by exploring the construction of bodies and places through various built environments, colonial fantasy, soundscapes and visual representations, imaginary homelands, and cyberspace. Readings will include foundational texts and recent literature on these topics in relation to contemporary technological, social, and economic transformation. Students will also conduct an original research project employing ethnographic methods to explore place/body sites.

Satisfies a Social Science Requirement and the Studies in Global Culture Requirement. Satisfies an Urban Studies Elective.

URBAN STUDIES

US-190-1 M. BARTLETT

Philosophy of Materials

3 Units (same as SC-190-1)

Prerequisite: Contemporary Practices or equivalent

Arthur Eddington, in a 1928 lecture, described the two tables he worked at: one of substance, the "thingness" of ordinary experience, and the other, a scientific table of mostly emptiness and fields of force, he then described that they were the SAME table, only perceived differently. As exemplified by the implications of Eddington's dilemma, in this course we will investigate the philosophical and scientific foundations of material, spatial, and temporal perception, experience and knowledge, and their potential for sculptural practice. The fundamental questions of the class will be: How and in what way can anything be "known," materially, culturally, or aesthetically? We will also pursue the history of thought engaged with those questions. The class will draw from the following themes for its investigations: empiricism, realism, being, becoming, process, performance, media, technology, architecture, and space/time, within a framework of theoretical, historical, and global inclusiveness. Projects will take the form of image/text documents that develop comparative analyses of themes developed in consultation with the professor.

Satisfies a Liberal Arts Elective. Satisfies and Urban Studies Elective. Satisfies Sculpture Elective or Elective Studio for Non-Sculpture Majors.

US-220-1 R. BALLIGER

Critical Geographies: Bodies, Spaces, Power

3 Units (same as SOCS-220-1)

Prerequisite: None

This interdisciplinary course brings together compelling work in cultural geography and the politics of the body to investigate the relationship of place and body as mutually constitutive, unstable, and transformative. Drawing on Adrienne Rich's notion of the "geopolitics of the body," bodies and places are not the bearers of pre-given, universalizing categories, but sites of struggle produced through unequal relations of power on the basis of gender, race, sexuality, nation, religion. The "body-place" relationship is always political; it is shaped, dreamt, and inspired by connection and exclusion at different spatial registers. The course restores a troubling materiality and performative corporeality to poststructural and postmodern analysis, by exploring the construction of bodies and places through various built environments, colonial fantasy, soundscapes and visual representations, imaginary homelands, and cyberspace. Readings will include foundational texts and recent literature on these topics in relation to contemporary technological, social, and economic transformation. Students will also conduct an original research project employing ethnographic methods to explore place/body sites.

Satisfies a Social Science Requirement and the Studies in Global Culture Requirement. Satisfies an Urban Studies Elective.

US-220-2 E. DIAZ

Tourism in Question: The Production of Space in Selected Case Studies

3 Units

Prerequisite: None

This course identifies the relationship between historical narratives, public art, and space in several tourist centers. Examining regional tourist attractions—such as the Chicano mural LASERIUM in Sacramento's downtown pedestrian underpass, as well San Antonio's Riverwalk—students will interrogate tensions between ethnic identity, public spectacle, and national history. Both Sacramento's tourist underpass and San Antonio's Riverwalk exemplify the production of 'fictive space,' or imagined environments, as they produce particular tales of local history. These case studies will assist students in their exploration of the larger historical, visual, and spatial questions that concern the course's thematic framework. Students will also examine Virginia's Colonial Williamsburg and its simultaneous reproduction of antebellum history and commercial packaging of an imagined American pastime. In the late 1920s, John D. Rockefeller funded the restoration of this colonial capital; today, Colonial Williamsburg represents a complex, and often contradictory, mosaic of colonial and contemporary cultures. Students will make connections between Colonial Williamsburg's "living displays" in the 21st century, and the 1904 World Fair's "living displays" of Native Americans, Filipinos, and other non-Anglo peoples, who were showcased throughout the Fair's exhibits. Course readings will address the larger concepts and implications involved in these case studies. The concept of fictive space, for example, will guide class discussions on methods of telling and modes of display, uncovering how public art intersects with notions of national identity and citizenry.

Satisfies a Liberal Arts Elective. Satisfies an Urban Studies Elective.

SCHOOL OF STUDIO PRACTICE UNDERGRADUATE COURSES

COMMUNITY OPPORTUNITIES

Courses listed in the Community Opportunities section offer students a range of opportunities in organizations off campus. They explore the cultural and social value of art making as a community, and offer prospects to explore careers in different art communities.

CO-206-1 R. OLSEN

Contemporary Arts Education Practices

3 Units

Prerequisite: Junior standing or instructor permission

This course provides an introduction to the often-polemical world of arts education. It will consist of three interconnected components: Beginning with the social construction of "the child" and the development of the modern school, it will engage broad issues such as multi-culturalism and cognitive development as well as specific dynamics that occur in the course of teaching, such as the relationship between process and product. Through a conceptual art project with elementary, middle, and high schools, it will put the students in contact with children and teenagers. It will also provide the opportunity for hands-on classroom experience in high schools as both observer and instructor. The class will provide information on how to acquire a teaching credential as well as work as an artist-in-residence in the nonprofit realm. One's growing understanding and personal overview will come together in the development of a personal philosophy as well as the development of lesson plans. This class fulfills 3 Units in Art Education, required for the Single Subject Credential in Art at San Francisco State University. SFAI students interested in pursuing the Single Subject Credential in Art at SFSU upon graduation must also complete the following coursework (see the Undergraduate Academic Advisor for more information):

33 Units of college credit in studio art:
3 Units in painting/drawing
3 Units in sculpture
3 Units in ceramics
3 Units in technology
(photo, video, computer arts)
3 Units of printmaking

12 Units of college credit in art history:
3 Units of non-western art history
3 Units of 20th century art history

Satisfies Studio Elective.

CO-296-1 J. RISSLER

Undergraduate Internship

3 Units

Prerequisite: Junior standing or instructor permission

Students enrolled in the internship course both complete an internship at a site of their choosing—including arts organizations, educational institutions, or with practicing artists, writers, and art historians on directed projects—and participate in this seminar. The class will discuss organizational structure, funding for the arts, institutional critique, and related issues affecting visual arts organizations through assigned readings and visits to arts organizations in the city. Subsequent research projects and in-class presentations will further investigations explored in the seminar and put into context students' individual experiences as they relate to the arts, society, and culture. Readings include texts by Martha Rosler, George Yudice, Lewis Hyde, Michael Brenson, Julie Ault, and Andrea Fraser. Internships carry 3 semester units of credit. To participate in internships for credit, students must enroll in CO-296-1, the Undergraduate Internship course. Interns are expected to work a minimum of 90 hours on site (an average of 6 hours per week) per semester. Students are encouraged to propose their own internships, and the instructor is available to assist in this capacity.

Satisfies Elective Studio and 3 Units of the 6 Unit Off-Campus Study Requirement.

DESIGN+ TECHNOLOGY

DT-102-1 E. THEISE

Digital Literacy: Sound, Motion, Object

3 Units

Prerequisite: None

This course focuses on acquiring digital literacy in time-based works and expands the notion of digital media into the physical world of things.

The first component of the course, "Sound," covers the basics of mixing, editing, sampling and harvesting through familiarity with the concepts and use of current audio hardware and software. The primary software tools are ProTools™, Audacity™, and Soundtrack™. Through assignments students will construct sound projects from original sources through remix.

The second component, "Motion," introduces digital video editing, basic DVD production, Flash movies, and basic motion graphics. Applications used include: Final Cut Pro™, DVD Studio Pro™, and Macromedia Flash™. Based on weekly assignments, students will integrate moving image projects with accomplished sound skills from the first session.

The third component area is "Object," which activates physical projects with new computing power, external hardware interfaces, electronics, electricity, and fabrication. This section takes form as a brief introduction to the main campus shops, use of basic electronics, and emphasis on project choices in relationship to awareness of materials and technologies available. Students will activate a simple object as the conclusion of this module.

Satisfies a Design+Technology Elective.

DT-115-1 E. THEISE

Internet Tools and Concepts

3 Units

Prerequisite: None

The World Wide Web is a platform for many everyday uses, ranging from noble activism and philanthropy to home shopping networks and more base human activities, but what about artistic intervention? As an infinite information space, there is room for artistic projects of all types: the practical (portfolio sites) and the sublime (geographically-dispersed, real-time collaborative artworks). At the core of this boundary-bending data flow is code, scripts, programs, and protocols, and this course is a hands-on introduction to what's going on behind the browser.

To produce work, the class works in all facets of HTML, the markup language at the core of the World Wide Web. Students will code pages by hand, validate them, and look at cascading style sheets. As our projects gain in complexity, work will be completed in Dreamweaver™, a more sophisticated approach to creating pages and managing entire sites.

Having mastered static pages, the class will move on to scripting and programming, learning JavaScripts to enhance the look of sites, to improve their performance, and to investigate the untapped creative possibilities of this web-focused language. The class closes with an introduction to Flash™, using this application as a tool for improving interfaces.

Satisfies Design+Technology Distribution 1 Requirement or Elective Studio for Non-Design+Technology Majors.

DT-141-1 PAUL KLEIN

Design Histories: The Intersection of Art, Culture, Politics, and Design

3 Units

Prerequisite: None

All the strategies (from the 1920s) developed to awaken audiences from a dream-existence of bourgeois society (constructivist design, New Typography, avant-garde cinematography and film editing, photo-montage, etc.) now define the basic routine of post-industrial society: the interaction with the computer.
–Lev Manovich, "Avant Garde as Software"

This course introduces students to the innovative marriage of art, design, and politics fostered by the radical political, "anti-art" movements of the 1920s and '30s, and assesses their influence on subsequent artistic practice. The course begins by considering Futurism and Dada, and the radical periodicals published in Germany between World War I and the advent of the Third Reich. The course pays particular attention to Malik Verlag, the Berlin-based publishing house that sponsored the work of Wieland Herzfeld, John Heartfield, and Georg Grosz. The course also examines Russian revolutionary graphics and photomontage and the significant influence it exerted on the language and style of art and design. The class assesses the complex relationship of these artistic innovations to today's interaction with the computer, the '60s underground, and recent activist movements through an analysis of the work of Sue Coe (especially her work on AIDS and homelessness), William Kentridge, installation conceptual artist Hans Haacke, and Agitprop groups like Gran Fury, Neo-Dadaist Robbie Conal, and Barbara Kruger's critiques of gender, racial, cultural, and economic stereotypes.

Satisfies Design+Technology Elective.

DT-150-1 C. PALMER

Introduction to Activating Objects

3 Units (same as SC-150-1)

Prerequisite: None

This course is intended for artists and designers alike as a jumpstart into adding technology to their palette of creative tools. Like any other creative medium it is important to learn as much as possible about the materials of the craft. The course will be a series of rigorous hands-on projects giving students the knowledge necessary to build technologically-based art works. There will be interactive workshops throughout the course that will involve instruction and development of basic electronic and hardware skills including working with microcontrollers, sensors, motors, and other devices. Students will experiment and produce simple physical projects. A basic introduction to programming microcontrollers will be provided during the course. The course will result in a final show of student experimental electronic projects.

Satisfies Design+Technology Distribution 1 Requirement or Elective Studio for Non-Design+Technology Majors. Satisfies Sculpture Elective or Studio Elective for Non-Sculpture Majors.

DT-214-1 F. VALESCO

Deep Diving in 2D with Photoshop, Illustrator, and InDesign

3 Units

Prerequisite: 3 Units of Design+Technology

This course will get you deep into three of the most popular and in-demand creative applications today: Photoshop™, Illustrator™ and InDesign™. Weekly assignments will guide you toward completing your own final project. A thorough knowledge of Photoshop is mandatory for anyone interested in producing graphics regardless of the medium: art, photography, interactive design, or animation. Students will focus on three important aspects of Photoshop: importing data from a digital camera or scanner, correcting images, and painting. Illustrator is a vector based drawing program with advanced typography tools. It is an essential tool for expressing one's ideas. You will focus on three key aspects of Illustrator: drawing, typography, and layout. InDesign is an extremely effective, easy-to-use electronic publishing and page layout application. It allows for the creation of sophisticated and elegant multi-page documents such as books, magazines, and brochures.

Covered will be the process of setting up a publication by working with type, artwork, styles, and layout.

Satisfies Design+Technology Distribution 2 Requirement or Elective Studio for Non-Design+Technology Majors

DT-216-1 A. MUNN

Intermediate 3D Modeling and Animation

3 Units (same as FM-216-1)

Prerequisite: Completion of DT-116 or FM-116 or equivalent required

This is an intermediate 3D digital skills course designed to build on skills developed in DT-116. This course teaches students more advanced core technologies used to design and develop 3D rendered movies, games, and real-time animated films (Machinima). Whereas 3D generated film titles like *Antz, Toy Story,* and Shrek make use of pre-rendered images, a film made using Machinima (Ma-sheen-EH-ma) uses technology originally developed for real-time computer games like *Unreal Tournament* and *Quake.*

The class instructs intermediate Maya™ skills to learn more advanced polygonal modeling, UV mapping tools, texture painting, IK skeletons, and keyframe animation techniques. Additionally, students will develop more fully Maya's particle and physics systems and learn how to set-up animations for rendering. In addition, we will explore game editing tools like the Unreal Editor™ to implement real-time characters and scenes. Also, there will be a focus on the conceptual development of characters within the space of play, especially the main-player character at the junction of urban and architectural space.

Satisfies Design+Technology Distribution 2 Requirement or Elective Studio for Non-Design+Technology Majors. Satisfies Film Intermediate Distribution Requirement or Elective Studio for Non-Film Majors.

DT-220-1 J. PHILLIPS

Media Distribution Today: Electronic Layout, Publishing, and Contributing to *Leonardo* Journal

3 Units

Prerequisite: DT-101 and 110 highly recommended

Electronic publishing fosters the redefinition of the published work. New media publishing presents distribution possibilities for artists, designers, and scholars that exceed the traditional hand-bound artist's book. Today, publications use a diverse range of media including CD, DVD, and Internet sites that encourage networked audiences. All of these current and future technologies require knowledge of page layout and new media distribution skills. No longer do we have simply the conventional and intimate handmade, printed and bound book or magazine—publications may also exist as a sequence of images, hypertext, sound, and streaming video all in the virtual space of a website. This course additionally explores elements of editing, distribution, developing communities, fundraising, publicity, and the latest developments in publishing.

Among other projects, selected participants in this course will work on design projects with Leonardo/The International Society for the Arts, Sciences and Technology (whose editorial offices are located at SFAI). These projects and other course activities will prepare students to be content developers for publishing in print media such as books, magazines, and newspapers, and in electronic media for websites, mailing lists, and blogs. Also, students will be able to produce high-quality artists' books.

Satisfies Design+Technology Distribution 2 Requirement or Elective Studio for Non-Design+Technology Majors.

DT-220-2 J. MCGONIGAL

This Might Be a Game: Ubiquitous Play in the Everyday

3 Units

Prerequisite: DT-101 and 110 highly recommended

Experimental game design is the field of interactive arts that seeks to discover new platforms and contexts for digital play. This course examines the contemporary intersection of ubiquitous computing and experimental game design. The convergence of these two fields at the turn of the 21st century has produced a significant body of games and performances that challenge and expand our notions of where, when, and with whom we can play. This course explores how and to what ends such projects reconfigure the technical, formal, and social limits of play and performance in relation to everyday life.

Throughout the semester, we will design and test a series of playful interventions and performances that seek to turn everyday life and public spaces into a "real" little game. A primary goal of students in this course will be to develop a critical gaming literacy that can be applied to ordinary, everyday life. Together, we will work to read the "real" world as rich with playful opportunities, carefully testing everyday media, objects, sites, and social situations for the positive and negative consequences of inscribing each within the magic circle of a game. Readings will concentrate on classic design manifestos from the fields of ubiquitous computing and game design, as well as theoretical essays on collective intelligence, public space, and the performance of everyday life.

Satisfies Design+Technology Elective or Elective Studio for Non-Design+Technology Majors.

DT-220-3 R. GIANATTASIO-MALLE / PAUL KLEIN

The Interview as Medium of Research and Interrogation

3 Units (same as FM-220-3)

Prerequisite: DT-101 or FM-101 or instructor permission

This course will draw upon the foundational principles and practices of journalism to help students think about and work with the aural and visual components of narrative and interview. Traditional interest in narrative is used as a departure point to explore how sound, voice, and image contribute to the formulation of a narrative medium that is as "factual" and

often more expressive than words alone. In the process, students will find working in the medium of interview a new way to consider and appreciate narrative and content in art by contesting the spoken word as the ultimate "truth." Students will use an analysis of the art of ancient and modern conversation, as well as contemporary cultural forms such as film, video, print, and sound production, as the basis for developing original works. The goal of this course is to enable students to understand their personal narratives and those of others. The practice component for the class is intended to result in a documentary that will be prepared for professional broadcast.

Satisfies Design+Technology Distribution 2 Requirement or Elective Studio for Non-Design+Technology Majors. Satisfies Film Intermediate Distribution Requirement or Elective Studio for Non-Film Majors.

DT-233-1 J. ROLOFF

Expanded Drawing

3 Units (same as SC-233-1)

Prerequisite: DT-114 or Photoshop™ experience highly recommended

A project-driven drawing class exploring the use of drawing for the development and design of sculpture, installation, everyday objects, spatial thinking, mapping, industrial-interface, proposals, and problem solving. Students will gain knowledge and basic proficiency in programs like Adobe Illustrator™ and VectorWorks™ (a professional computer assisted drawing "CAD" software), as well as practice experimental drawing to assist in the design, organization, visualization, and presentation of their 2D and 3D projects. The class is designed to facilitate the development of drawing as a tool to examine and conceptualize 3-dimensional internal and external space, objects, ideas, contexts, and sites. Structural drawing systems such as: scale, perspective, orthographic projection, and plan/elevation/section, as well as more experimental drawing-based approaches will be explored. Information about electronic, design-based, and experimental drawing in a range of applications will also be presented. A basic familiarity with the use of MAC OS computers is required.

Satisfies Design+Technology Distribution 2 Requirement or Elective Studio for Non-Design+Technology Majors. Satisfies Drawing Requirement for Sculpture Majors, Sculpture Elective, or Studio Elective for Non-Sculpture Majors.

DT-380-1 PAUL KLEIN

Undergraduate Tutorial

3 Units

Prerequisite: Junior standing

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

Satisfies Design+Technology Elective or Elective Studio Requirement for Non-Design+Technology Majors.

DRAWING

DR-120-1 M. MULRONEY
DR-120-2 C. MITCHELL-DAYTON

Drawing I & II

3 Units

Prerequisite: None

This course combines beginning and intermediate instruction in drawing. The specific focus of the course will depend on the instructor and may vary from semester to semester. There is a $35 materials fee for this course.

Satisfies Painting Requirement, Sculpture Requirement, or Studio Elective for Non-Painting or Non-Sculpture Majors.

DR-200-1 B. MCGAW
DR-200-2 J. MORGAN

Drawing II & III

3 Units

Prerequisite: 6 Units of beginning drawing

This course provides intermediate and advanced instruction in drawing, focusing on issues such as figure and still life as well as personal and conceptual questions in aesthetics. The specific focus of the course will depend on the instructor and may vary from semester to semester. There is a $35 materials fee for this course.

Satisfies Painting Requirement or Studio Elective for Non-Painting Majors.

DR-220-1 B. REICHMAN

Large-Scale Drawing

3 Units

Prerequisite: 3 Units of beginning drawing

Large-Scale Drawing will consider works on paper in terms of physical scale and contact, highlighting the versatility and concepts of contemporary drawing. Projects will focus on various strategies of producing large works on paper with a particular emphasis on issues of repetition and the marking of time, magnification and reduction, installation drawing, as well as conceptual approaches to drawing where the integrity of the proposed idea defines the scale.

Satisfies Painting Elective or Studio Elective for Non-Painting Majors.

FILM

FM-101-1 J. LIPZIN

Filmmaking I: Introduction to Filmmaking

3 Units

Prerequisite: None

This course is a practical hands-on introduction to filmmaking. Its primary aim is for students to come away with a working knowledge of issues pertaining to filmmaking and a moving image language. Emphasis will be placed upon visual/temporal developments, working with technology, and developing an understanding of the basics of film language and grammar. We will strive to stretch and expand beyond the ways film has traditionally been used in the industry and, instead, explore various definitions of the medium as it used by artists. We will work in 16mm, super-8, and regular 8mm formats. Projects include making a film without a camera, hand-processing, in-camera editing, non-conventional film projection, and an editing study of movement as motion or as change. Students taking this course are strongly encouraged to take Technical Fundamentals of Filmmaking (FM-102-1) either concurrently or within one semester (prior to or subsequent to) of taking this course. There is a $35 materials fee for this course.

Satisfies Film Requirement or Elective Studio for Non-Film Majors.

FM-102-1 J. ROSENSTOCK

Technical Fundamentals of Filmmaking

3 Units

Prerequisite: None

These weekly film production workshops supplement Filmmaking I: Introduction to Filmmaking (FM-101-1) and are intended to introduce students to basic technical concepts and film production techniques in order to make them more at ease with the tools that are available. Each week will cover a different aspect of film production in a hands-on workshop atmosphere. Filmmaking I: Introduction to Filmmaking (FM-101-1) students, and particularly Film Majors, should not schedule another class for this time.

Satisfies Film Elective.

FM-113-1 G. KUCHAR

AC/DC Psychotronic Teleplays

3 Units

Prerequisites: FM-101 and one Film History course, both of which may be taken concurrently with FM-113

This is a production class workshop in which the class works together on a project that involves the Film Program's cameras and check-out room, plus anything that students want to bring in—e.g., video, film, shadows, slides, painting, and sculpture. Everything is utilized to achieve the goal of turning out an artistic moving picture in video format so that students can take home a copy. There will be guest lecturers and video/film screenings. No prior moving picture production experience is required.

Satisfies Film Elective or Elective Studio for Non-Film Majors.

FM-141-1 B. HINTON

History of Film B: Contemporary Cinema

3 Units

Prerequisite: None

This course is an examination of contemporary cinema and the future of cinematic art, and takes a critical look at filmmakers and thinkers along with cultural and technological developments from the late 20th century to the present. Drawing on the work of artists who radically re-defined and expanded the moving image as a means of cultural and artistic exploration, the course functions as a historical survey as well as a provocative conceptual and aesthetic primer for artists working with the moving image in the contemporary media landscape. Work from a wide range of cinematic practices within and outside of the theatrical context will be explored, from the New Wave and Experimental work of the '60s to new developments in digital, nonlinear, and performance cinema.

Satisfies Film Art History 2 Requirement or Art History Elective.

FM-201-1 J. ROSENBLATT

Documentary Essay

3 Units

Prerequisite: FM-101 or FM-204 or instructor consent

Drawing freely from documentary, narrative, and experimental approaches, the essay is one of the most exciting and powerful forms of contemporary cinema. This studio course studies the origins and development of the form as well as new directions from contemporary artists, while guiding students through the process of creating their own film and video essay projects.

Satisfies Film Intermediate Distribution Requirement or Elective Studio for Non-Film Majors.

FM-212-1 K. LAITALA

The Extended Eye: Optical Techniques for Film

3 Units

Prerequisite: FM-101 or instructor permission

A course for students wishing to explore advanced experimental, special effects, and image-processing techniques using optical printing, animation stand work, re-photography, and related methods of optical film manipulation. Students will learn techniques for transforming the cinematic image through manipulation of time, speed, and the frame itself via masks, layers, mattes, and printing techniques. The optical printer, animation stand, analyst projector, and related tools will be used to examine and reconstruct the very foundations of the medium, giving students access to a complex, contrapuntal tapestry of visual codes.

Satisfies Film Intermediate Distribution Requirement or Elective Studio for Non-Film Majors.

FM-214-1 B. HINTON

Intermediate / Advanced Production Studio

3 Units

Prerequisite: FM-204 and instructor permission

A production course providing intermediate and advanced students with the opportunity to explore the creative possibilities of high-end production equipment and techniques while participating in the creation of solo work and fully realized collaborative productions using SFAI's high-definition lab equipment. Students may repeat the course with instructor consent in order to more fully develop their work in specific areas of production (sound, cinematography, direction, post-production effects, etc.). The course requires significant time commitment outside of regular class hours. Students wishing to take this course must meet with the instructor prior to registration to discuss their intentions and goals.

Satisfies Film Intermediate Distribution Requirement or Elective Studio for Non-Film Majors

FM-216-1 A. MUNN

Intermediate 3D Modeling and Animation

3 Units (same as DT-216-1)

Prerequisite: Completion of DT-116 or FM-116 or equivalent required

This is an intermediate 3D digital skills course designed to build on skills developed in DT-116. This course teaches students more advanced core technologies used to design and develop 3D rendered movies, games, and real-time animated films (Machinima). Whereas 3D generated film titles like *Antz, Toy Story,* and *Shrek* make use of pre-rendered images, a film made using Machinima (Ma-sheen-EH-ma) uses technology originally developed for real-time computer games like *Unreal Tournament* and *Quake.*

The class instructs intermediate Maya™ skills to learn more advanced polygonal modeling, UV mapping tools, texture painting, IK skeletons, and keyframe animation techniques.

Additionally, students will develop more fully Maya's particle and physics systems and learn how to set-up animations for rendering. In addition, we will explore game editing tools like the Unreal Editor™ to implement real-time characters and scenes. Also, there will be a focus on the conceptual development of characters within the space of play, especially the main-player character at the junction of urban and architectural space.

Satisfies Design+Technology Distribution 2 Requirement or Elective Studio for Non-Design+Technology Majors. Satisfies Film Intermediate Distribution Requirement or Elective Studio for Non-Film Majors.

FM-220-3 R. GIANATTASSIO-MALLE / PAUL KLEIN

The Interview as Medium of Research and Interrogation

3 Units (same as DT-220-3)

Prerequisite: DT-101 or FM-101 or instructor permission

This course will draw upon the foundational principles and practices of journalism to help students think about and work with the aural and visual components of narrative and interview. Traditional interest in narrative is used as a departure point to explore how sound, voice, and image contribute to the formulation of a narrative medium that is as "factual" and often more expressive than words alone. In the process, students will find working in the medium of interview a new way to consider and appreciate narrative and content in art by contesting the spoken word as the ultimate "truth." Students will use an analysis of the art of ancient and modern conversation, as well as contemporary cultural forms such as film, video, print, and sound production, as the basis for developing original works. The goal of this course is to enable students to understand their personal narratives and those of others. The practice component for the class is intended to result in a documentary that will be prepared for professional broadcast.

Satisfies Design+Technology Distribution 2 Requirement or Elective Studio for Non-Design+Technology Majors. Satisfies Film Intermediate Distribution Requirement or Elective Studio for Non-Film Majors.

FM-301-1 J. JALBUENA

Advanced Film

3 Units

Prerequisites: FM-101, Film History A and B, and two intermediate Film courses

In this course, students will focus on advanced concepts and techniques, combining multiple filmic elements for the articulation of a concept in formal filmic language. The specific focus of the course may vary from semester to semester. There is a $35 materials fee for this course.

Satisfies Film Requirement or Elective Studio for Non-Film Majors.

FM- 320-1 A. SUDARAM

Sculpting Light and Time: Deeper Into Cinematography

3 Units

Prerequisites: FM-101, Film History A and B, and two intermediate Film courses

An advanced studio course in cinematography in which students learn advanced studio and field techniques while analyzing the role of cinematography in film and video from a historical and contemporary perspective. Students will learn advanced approaches to complex lighting and compositional challenges, mise en scène, and the visual language of the shot from historical and contemporary perspectives. Student work, as well as experimental, narrative and documentary work by established artists, will be used as source material for class exercises and critiques.

Satisfies Film Intermediate Distribution Requirement or Elective Studio for Non-Film Majors

FM-380-1 J. LIPZIN
FM-380-2 B. HINTON

Undergraduate Tutorial

3 Units

Prerequisite: Junior standing

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

Satisfies Film Elective or Elective Studio for Non-Film Majors.

INTERDISCIPLINARY

IN-101-1 C. BOONE
IN-101-2 J.D. BELTRAN
IN-101-3 A. BERK
IN-101-4 T. COHN
IN-101-5 I. MCDONALD
IN-101-6 J. PRIOLA

Contemporary Practice Seminar: Seeing and Cognition

3 Units

Prerequisite: IN-100

Contemporary Practice Seminar: Seeing and Cognition develops understanding of the language and practice of critique. The course begins with a cross-disciplinary study of the construction of meaning from perception. The first series of lectures and discussions focuses on sensory experience and cognition, illustrated with comparisons drawn from visual art, music, and literature. The second segment of the course examines the role of context and presentation in creating meaning, in connection with museum and urban field trips. The third component of the semester is the practice of critique. Students in all disciplines (studio and research) present work for critique and respond to the work of their colleagues.

Students choose one entry-level course from the following list to take concurrently with Contemporary Practice Seminar: Seeing and Cognition.

DESIGN+TECHNOLOGY: DT-102, DT-115
FILM: FM-101, FM-102
NEW GENRES: NG-101, NG-111
PAINTING / DRAWING: DR-120, PA-120
PHOTOGRAPHY: PH-101, PH-102
PRINTMAKING: PR-100, PR-101
SCULPTURE: SC-100, SC-150

With completion of IN-100, satisfies the Contemporary Practice requirement.

IN-220-1 S. ELLIS/
S. GARFINKEL

Education is a Public Art / Interdisciplinary Seminar

3 Units

Prerequisites: ENGL-101, Non-Fiction Writing (English Comp B)

This experimental seminar and tutorial grapples with the ways in which education remains the determining factor of one's social station. Our agenda is to give much-needed historical depth to contemporary debates about educational practices, institutions, and policies. What does it mean to be educated? Who receives an education and to what ends? And what is necessary to enlarge and shift the debates?

Part of our work will be teasing out the fraught historical relationships of keywords structuring debates around education: smartness/stupidity, information/knowledge, doubt/test, wonder/certainty, creative/un-creative, intellectual/amateur, elite/meritocracy, among others. From that deepened understanding and reflection, our agenda is to make art—interventions and images that offer new insights and move beyond easy binaries.

Immanuel Kant's original Enlightenment provocation, *Sapere Aude–Dare to Know,* still offers a challenge. What can be gained by rethinking the subjectivity or identity of the "artist" through historically contested notions of learning and mentoring? How is art a production, dissemination, and a play of ideas? How might we get from the known to the unknown? This seminar + tutorial provides the intellectual ground for an aesthetic interrogation of education and a renewed understanding of art's capacity as a critical category of thought.

Satisfies 3 Units of Liberal Arts Elective. Students are encouraged to enroll in IN-380-1 concurrently.

IN-220-2 C. BOONE

Sounds of All Kinds

3 Units

Prerequisite: 6 Units of studio

This course will explore the "what" and the "why" of sound; sound as an independent medium; sound combined with other media; and what sound is and what sound might be. Students will develop listening skills and the ability to think with care, intelligence, and curiosity. Fundamentals, plus theory and reading, will be required. The course will also provide an overview of sound as art with a large number of examples in a variety of media. With this introduction, plus familiarity with vocabulary and materials, students can conceive and realize work in fresh, sophisticated ways. Projects will be shared in class and evaluated by all participants. The course will include visiting artists and individual meetings with the instructor. A presentation at the end of the semester of work made during the course a required component of the course.

Satisfies a Studio Elective.

IN-300-1 H. ALS

After Dark

3 Units

Prerequisite: Junior standing or instructor permission

This research and writing colloquium course will meet throughout the semester with *New Yorker* writer, Hilton Als, the Spring 2007 Fellow of SFAI's Center for Word, Text, and Image, to develop the magazine *After Dark.* Originally conceived by Als, and the designer, Darryl Turner, *After Dark* was envisioned as a single sheet, poster-sized, four color publication, to be sold in a limited edition of one thousand. On one side of the sheet would be a photograph, drawing, or other image that bore some relationship to the text, which would appear on the opposite side of the broadsheet. At the end of the year—which is to say after twelve issues—the designer would construct a box in which each issue could be stored.
The impetus behind the publication was artists' dissatisfaction with the majority of art publications. Taking up where the "cult of celebrity" left off, such magazines are house organs: for gallerists, dealers, and other art world glitterati. *After Dark* is a corrective to all that. The magazine's founders seek those emerging artists who are dedicated to print as medium, and who are interested in publishing their first works. The magazine's occasional "established" voices would be limited to those writers who seek to publish material not considered "appropriate" for more mainstream publications. Among the writers (or their representatives) who have agreed to contribute to the magazine are: Tilda Swinton, Jamaica Kincaid, and Bruce Hainley.

As a publication sponsored by the SFAI, *After Dark* offers a number of educative possibilities: in design, selection process, writing and editing, and all other editorial concerns. As its director, Als will build an editorial board from the student body. Thus assembled, Als will review visual and written submissions with the editorial board, thereby giving them a studio course cum editorial meeting on how to put a magazine together. This board will monitor the magazine's on-line content (see provisional design by Turner at http://www.dawnafterdark.blogspot.com/), where they will be invited to write movie reviews, exhibition reviews, fashion show reviews, theatre reviews, and essays addressing a given topic. As with the printed version of the magazine, the content online will change from month to month.

Satisfies a Liberal Arts Elective.

Hilton Als became a staff writer at *The New Yorker* in November, 1996, and a theater critic in 2002. His stories also appeared frequently in the magazine's *Talk of the Town* section beginning in 1989. Previously, Als was a staff writer for the *Village Voice* and an editor-at-large at *Vibe* magazine. His work has also appeared in *The Nation.* He has written film scripts for *Swoon* and *Looking for Langston,* and edited the catalogue for the Whitney Museum of American Art exhibition entitled *Black Male: Representations of Masculinity in Contemporary American Art,* which ran from November, 1994, to March, 1995. His first book, *The Women,* a meditation on gender and race and their roles in the forging of personal identity, was published in 1996, and he is the co-writer (with artist Darryl Turner) of *Don't Explain,* a screenplay being produced by Christine Vachon at Killer Films. In 1997, Als was awarded first prize in both *Magazine Critique/Review* and *Magazine Arts and Entertainment* from the New York Association of Black Journalists. He was awarded a Guggenheim in 2000 for Creative Writing and, in 2003, the George Jean Nathan Award for Dramatic Criticism. Born in Brooklyn in 1961, Als attended Manhattan's School for the Performing Arts and Columbia University. He lives in New York City.

IN-380-1 S. ELLIS/
S. GARFINKEL

Education is a Public Art / Interdisciplinary Tutorial

3 Units

This interdisciplinary tutorial provides a one-semester period of intensive work on a one-to-two basis with the artists/teachers. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructors and are required to meet with them a minimum of three times per semester.

Satisfies Elective Studio. Students are encouraged to register for both IN-380 and IN-220.

IN-390-1 J. MILLER
IN-390-2 J.D. BELTRAN
Senior Review Seminar
6 Units

Prerequisite: Senior standing or portfolio review

This course provides an opportunity for seminar format presentation and review of studio work in the senior year of the BFA program. The strength of this seminar is the development of an ongoing critical dialogue with members of the seminar. This critical discourse will further prepare students for continued development of their studio endeavors after graduation. A final summary statement is required.

Satisfies the Senior Review requirement.

IN-391-1 F. MCCORMACK
IN-391-2 A. DESOUZA
Honors Interdisciplinary Studio
6 Units

Prerequisite: Senior standing. Students must submit a portfolio of work and/or project proposal for acceptance into this course.

This advanced level, interdisciplinary studio course explores specific issues in each student's area of concentration and interest. Students meet two days a week with two faculty members, in both seminar and tutorials. This course is intended to advance the student's development of independent research and projects through individual student presentations, group discussions and review, and one-on-one discussions with the instructors. Attention will also be given to professional practices. Students are expected to have developed a body of work or project proposal, and should demonstrate familiarity with materials and the ability to work in a self-directed manner. Students must submit a portfolio of work and/or project proposal for acceptance into this course. Students accepted into this course receive individual workspace for the Fall and Spring Semester. Students must register for six units; three units of this course may be used to satisfy the Senior Seminar requirement for graduating BFA students.

IN-393
Mobility / International Exchange
3 Units

Prerequisite: Junior standing, 3.0 minimum GPA, 24 credit hours completed at SFAI

The Mobility Exchange program offers undergraduate students in their junior year the opportunity to participate in a one-semester exchange with an institution in the United States, Canada, Europe, or Japan. All programs operate on a space-available basis. Full credit for 15 units is given for satisfactory work. Consult the Student Handbook for further details regarding the program and contact the Student Affairs Office for application materials.

Satisfies 3 Units of Liberal Arts Elective and 12 Units of Major/Studio Elective Requirement depending upon the institution and courses successfully completed. See the Academic Advisor regarding your specific requirements needed for graduation.

IN-398
Directed Study
1–6 Units

Prerequisite: Junior standing and instructor permission

Directed Study is designed for educational needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Liberal Arts courses also require a proposed reading list. Students may not register for more than six units of Directed Study in any one semester, and no more than 12 Units of Directed Study may apply to the degree.

Satisfies a Major Studio Requirement or Studio Elective.

IN-399
Junior Semester of Independent Study
12–15 Units

Prerequisite: Refer to application

Academically outstanding undergraduates in their junior year may propose an Independent Study project of one semester in length, to be undertaken away from the Bay Area. Independent Study projects will be subject to the approval of the Registrar, a studio faculty sponsor, and the Dean of Academic Affairs. A Liberal Arts component requires an additional proposal. Independent Study credit shall not exceed 12 semester units for studio credit and shall not exceed three semester units in Liberal Arts. The total studio and liberal arts credit allowable for Independent Study shall not exceed 15 units. Only one semester or one summer session of Independent Study shall be allowed for any student.

NEW GENRES

NG-101-1 K. BOADWEE
New Genres I
3 Units

Prerequisite: None

This course is an introduction to the conceptual methods of New Genres, which is not a medium or material-specific discipline but rather an approach or an attitude towards visual thinking and expression. New Genres includes time-based media, performance, and installation, but it is not limited to any single configuration or vocabulary of art. Rather, this beginning-level studio class encourages the thoughtful engagement of complex ideas through visual means.

Satisfies New Genres Requirement or Studio Elective for Non-New Genres Majors.

NG-111-1 M.C. SCHMIDT
Technical Workshop
3 Units

Prerequisite: None

Topics covered in this technical workshop will range from drywall to digital video, sound acquisition for video work and sound art, lighting for video and installation, and more as needed. Instruction and assistance for projects currently in development will be provided. The

emphasis will be on "how to," and will provide time for training on hardware (microphones, portable and fixed audio recording systems, lighting instruments, flags, reflectors, diffusion devices, video cameras, and digital image acquisition, scanners, etc.), and software (FinalCutPro™, ProTools™, Digital Performer MaxMSP™, and Jitter™), and the methodology for finding the solutions to practical problems. This course will place some emphasis (though by no means exclusively) on the body and performative modes of working. Students in this course will begin to demonstrate independent thinking in their own practices and to rely less on teacher initiated assignments. Through exposure to historical materials, contemporary practice, and a rigorous critique process, we will examine thinking and making modes that fall outside of the traditional confines of 2D and 3D works. The production/critique process will be fast-paced in an effort to encourage students to become less attached to materials and process and more invested in thought. While our dialogue and materials are not at all restricted, modes of production that will readily lend themselves to our purpose, which may include video, photography, performance, digital media, drawing, and installation.

Satisfies New Genres Elective or Studio Elective for Non-New Genres Majors.

NG-117-1 T. DONNELLY

Hoplite
3 Units

Prerequisite: None

This seminar course will provide a loose survey of the low budget, quick shot, hand produced, and overall economical approach to film and video making. Focusing on directors whose practices were influential and influenced by the phenomenon of the portable recorder and other forms of lightened media, the course will incorporate many genres and eras. The class will have a quick pace with flexible direction. Each class will be a double feature followed by a discussion.
Satisfies New Genres Elective or Studio Elective for Non-New Genres Majors. Satisfies Video Distribution Requirement.

NG-141-1 J. MILLER

New Genres Issues and Contemporary Artists: Feminist Art Now / Yesterday
3 Units

Prerequisite: None

There once was a time when a woman's role in art history was limited to being the subject of an artwork. Then the feminist movement changed everything: women used art to interrogate the very system that excluded them for so long. While the term "feminism" became synonymous with "women's rights" for some time, today it is referred to as the "F" word by various media outlets. How has this (d)evolution occurred? In this course, we will examine the history of feminism, in art as well as in our culture in general. We will examine the ways that feminists have used art to construct identity, question history, and fuel a larger dialogue about women's roles in art and society.

In this course, we will examine the different waves of feminism that have affected several generations of women. We will look at how feminism has evolved over time, focusing specifically on how it has affected women artists. We'll discuss the roles of women artists both yesterday and today, and we'll piece together the lineage of artworks and literature that have developed over time, creating and redefining the identity of women.

Some areas discussed include: feminist interventions in art, the power of self-portraiture, obscenity, pornography, and persona, to name a few. Students are encouraged to bring their own interests to the classroom for exploration.

Satisfies New Genres Art History Requirement or Art History Elective for Non-New Genres Majors.

NG-201-1 J. MORALES
NG-201-2 T. LABAT

New Genres II
3 Units

Prerequisite: NG-101 or instructor permission

This course is the continuation of ideas and foundations begun in New Genres I (NG-101). New Genres II is primarily designed for new genres students at an advanced level, but students from other disciplines are welcome pending instructor permission or completion of the prerequisite. The content of this course may change from instructor to instructor.

Satisfies New Genres Requirement or Studio Elective for Non-New Genres Majors.

NG-204-1 S. GRACE

Installation
3 Units

Prerequisite: NG-101 or NG-201 or instructor permission

This course is suggested for students who wish to include the specifics of time and place in their object making, or for those already working in time-based activities. The class provides an opportunity to objectify and site those actions and to develop strategies for constructing space and experiences. To paraphrase Lawrence Weiner, we will examine the weight, length, breadth, sound, and smell of it. Students may work in any medium including that of their major or in materials suggested by or indigenous to specific sites. Group critiques will address issues of form versus content, strategy versus intuition, presence versus absence, as well as equilibrium, viewer engagement, and relevance.

Satisfies New Genres Installation Distribution Requirement or Studio Elective for Non-New Genres Majors.

NG-206-1 F. DULZAIDES

Photoworks: Performance Documentation, Conceptual Photography
3 Units

Prerequisite: NG-101 or NG-201 or instructor permission

Photography has played a major role in the development of conceptual and performance art, and it has gone beyond just the mere document. Today photography is used widely by contemporary artists in the creation of concept-based work. Context has also shifted with the advent of the Internet where the boundaries are even more blurred. This class is not aimed at addressing technical or darkroom issues or conventions of photography, but the use of the still camera as a tool for idea-based image making. Inclusive of all approaches, scale, execution, and technique, the students will be challenged to address in critiques all aspects of their decision-making process. This is a combination seminar/critique class with regular lectures on the historical developments of the role of photography in performance and conceptual art.

Satisfies New Genres Requirement or Studio Elective for Non-New Genres Majors.

NG-220-1 J. MORALES

Hidden Noise (Record Label Project)

3 Units

Prerequisite: 3 Units of New Genres coursework or instructor permission

This class will examine the history and cultural usage of experimental audio (Futurist Movement) and global talk shows (Mexican Talk-Show Phenomena), American radio novellas (Pre-Television Broadcasting), and pirate radio (Cuban Revolution). The course will also look at the usage of audio-based projects in contemporary art with a focus on music, installation, public interventions, and video.

The studio component will be for students to create a record label, which will release a limited edition collection of audio and music recordings as a "contemporary" radio drama by guest visual artists as well as by class participants. Students will learn the basic fundamentals of recording and editing audio through the usage of digital sound programs as well as packaging design and marketing. The studio project will have a launch event and simultaneously broadcast the finalized audio project on a pirate radio station and the Internet.

Satisfies New Genres Elective or Studio Elective for Non-New Genres Majors.

NG-220-2 W. ROGAN

Other Objects (No Idea)

3 Units

Prerequisite: 3 Units of New Genres coursework or instructor permission

This class will take a different approach to discussing what has been mislabeled "conceptual art." This class will focus on the form of these works rather than the ideas behind them. In doing this we will talk about what the material is that makes up works that are commonly labeled as "conceptual." The work covered will include, but not be limited to: text based art, public or social art practices, work that specifically deals with politics, and projects which are not whole without some sort of written explanation. Through this approach to discussing work, students who are put off by what is labeled as conceptual art will find a way to be open to new ways of working, and conversely students who are repelled by what is often labeled as "formal" art will find a new way to consider the forms which they so often use in their work.

Satisfies New Genres Elective or Studio Elective for Non-New Genres Majors.

NG-301-1 J. ROLOFF

Site/Context: TransNature

3 Units (same as SC-301-1)

Prerequisite: One 200 level studio course or consent of the instructor

This course is part of a series of site/context/science courses in the Sculpture Department. Site/Context: TransNature is a studio/site, laboratory-like class that investigates issues of art and science, nature, post-nature, and ecological and natural systems. Students will be doing their own research in support of individual projects in a wide variety of materials and media; experimental works, new technologies, art/science interface, and field experiments will be encouraged. The class will examine the concerns and strategies of such artists as Helen and Newton Harrison, Eve Laramee, Mark Dion, Olafur Eliasson, Peter Fend, Guissepe Penone, and Natalie Jeremijenko, among many others.

Satisfies New Genres Elective or Studio Elective for Non-New Genres Majors. Satisfies Sculpture Elective or Elective Studio for Non-Sculpture Majors.

NG-307-1 A. DESOUZA

Advanced Projects

3 Units

Prerequisite: 6 Units of New Genres coursework

This course is intended for upper-level undergraduates and graduate students who are working within expanded forms such as installation, video and sound work, performance, social sculpture, and photography. Its purpose is to allow students to concentrate on a limited number of projects over the semester. Students enrolled in this course are expected to work independently, define their own projects, and to realize goals that they have established. The class structure combines the attributes of a theory seminar (assigned readings accompanied by discussion), a studio class (working on projects), and a critique seminar (discussions centered on work). Field trips and visiting scholars and artists will also provide an important part of the curriculum.

Satisfies New Genres Installation Distribution Requirement, Video Distribution Requirement, New Genres Elective, or Studio Elective for Non-New Genres Majors.

NG-310-1 M.C. SCHMIDT

Advanced Video

3 Units

Prerequisite: 6 Units of New Genres coursework

This course is intended for upper-level undergraduates and graduate students who are working within expanded forms such as installation, video and sound work, performance, social sculpture, and photography. Its purpose is to allow students to concentrate on a limited number of projects over the semester. Students enrolled in this course are expected to work independently, define their own projects, and to realize goals that they have established. The class structure combines the attributes of a theory seminar (assigned readings accompanied by discussion), a studio class (working on projects), and a critique seminar (discussions centered on work). Field trips and visiting scholars and artists will also provide an important part of the curriculum.

Satisfies New Genres Elective or Studio Elective for Non-New Genres Majors. Satisfies Video Distribution Requirement.

NG-380-1 D. HALL

Undergraduate Tutorial

3 Units

Prerequisite: Junior standing

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

Satisfies New Genres Elective or Studio Elective for Non-New Genres Majors.

PAINTING

PA-114-1 C. VILLA

Multidisciplinary Collage

3 Units

Prerequisite: None

This course combines painting processes that use collage, mixed media, and assemblage, and will concentrate on the use of found and/or fabricated materials. Discussion will include the different methods of glues and surface attachment as well as experimentation with various painting surfaces beyond conventional ones. Sculptural approaches to collage will be explored along with the idea of recycling material.

Satisfies Painting Elective or Studio Elective for Non-Painting

PA-120-1 B. MCGAW
PA-120-2 PAT KLEIN
PA-120-3 S. O'DELL
PA-120-4 C. VILLA

Painting I & II

3 Units

Prerequisite: None

This course combines beginning and intermediate instruction in painting. The specific focus of the course will depend on the instructor and will vary from semester to semester. There is a $35 materials fee for this course.

Satisfies Painting Requirement or Studio Elective for Non-Painting Majors.

PA-200-1 D. CRUMPLER
PA-200-2 PAT KLEIN
PA-200-3 B. REICHMAN
PA-200-4 P. BROOKE
PA-200-5 M. VAN PROYEN

Painting II & III

3 Units

Prerequisite: 6 units of beginning painting

This course provides intermediate and advanced instruction in painting. Students will be expected to be working toward a personal vision and a deeper understanding of the ideas, content, and concepts that inform their work. The specific content and focus of the course will be determined by the instructor. There is a $35 materials fee for this course.

Satisfies Painting Requirement or Studio Elective for Non-Painting Majors.

PA-220-1 C. FINLEY

Digital Painting

3 Units

Prerequisite: 6 Units of Painting coursework

This course explores aspects of software programs, which can aid and enhance painting processes. Students will learn how to combine digital technology with traditional painting techniques. Students will initially develop computer skills through a series of specific painting projects that incorporate Photoshop™ and Illustrator™. Once a firm understanding of these processes is acquired, students will be challenged to apply these new techniques to further the development of their individual painting practice. Basic understanding of Mac OS X will be helpful. No previous experience with Photoshop and Illustrator necessary.

Satisfies Painting Elective or Studio Elective for Non-Painting

PA-300-1 C. VILLA

Undergraduate Studio Seminar

3 Units

Prerequisite: 6 Units of Advanced Painting coursework

This course consists of weekly meetings promoting in-depth analysis and critical discussion of work. Stressing long-term progress and a variety of styles, students in this course are encouraged to present a body of work for group critiques

Satisfies Senior Review Requirement for Painting Majors.

PA-380-1 M. BORRUSO
PA-380-2 J. MORGAN
PA-380-3 C. VILLA
PA-380-4 C. MITCHELL-DAYTON

Undergraduate Tutorial

3 Units

Prerequisite: Junior standing

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

Satisfies Painting Elective or Studio Elective for Non-Painting Majors.

PHOTOGRAPHY

PH-101-1, A. PAO

Photography I

3 Units

Prerequisite: None

This course addresses the primary aspects of photography in relationship to aesthetic development. Light, time, camera, lens, and development of film and paper are stressed in an environment of rigorous laboratory work. Students who believe themselves sufficiently experienced to request a waiver of the PH-101 course content may present a portfolio of 20 prints of their own recent work demonstrating a competence in the medium. In addition a technical test is required. For such a waiver, see the Area manager to arrange a time for testing, after which a determination based upon the test and print portfolio will be made as to whether the course may be waived. There is a $35 materials fee for this course.

Satisfies Photography Requirement or Elective Studio for Non-Photography Majors.

PH-102-1 S. HAYS

Materials and Methods

3 Units

Prerequisite: PH-101 or equivalent

Materials and Methods brings together methods related to the chemical and optical processes used in camera-less, traditional, and alternative imaging. It is designed to give the student knowledge of historical and modern light-sensitive media such as Vandyke, cyanotype, and other silver-salt based emulsions, while experimenting with photography's physical properties in relationship to a variety of surfaces (papers, woods, textiles, metals, and glass). Lecture presentations and lab techniques cover topics to be explored in four short assignments. Final projects, conceived by each student, achieve a creative, self-reflexive path between process and image in 2D or 3D form. There is a $35 materials fee for this course.

Satisfies Photography Technical Distribution Requirement, Photography Elective, or Elective Studio for Non-Photography Majors.

PH-110-1 L. CONNOR

Understanding Photography

3 Units

Prerequisite: PH-101 or equivalent

This course is an intensive investigation of the inherent characteristics and problems of the medium, emphasizing the critical evaluation of student work based on the details of an image as well as the single image within a body of work. This introduces the student to a broad range of photographic practices to experience various manners and conceptual approaches, to which, the medium of photography may be applied. Through assignments, different approaches to self-expression will be undertaken and experimented with. The student will begin to see how their work fits into the continuum of photography's history.

Satisfies Photography Requirement or Elective Studio for Non-Photography Majors.

PH-111-1 M. CREEDON / M. DEMERRIT

Technical Workshop: Digital Book

3 Units

Prerequisite: PH-101 or equivalent; may be taken concurrently with PH-110

This course incorporates traditional bookbinding principles with modern digital fine art printing skills that help students learn how to create fine art limited edition books of their artwork. Basic book construction is explored along with a variety of bookbinding materials. By juxtaposing images with words in the form of a limited edition fine art book, students can expect to fine-tune the intention and meaning of their artwork. Learning the skills available in the new digital medium allows students to work in Photoshop CS™ from digital image files specifically designed, storyboarded, sequenced, edited and printed in Photoshop CS™ and InDesign™. A color managed ICC profiled workflow is taught to ensure the finest monitor-to-print color and black and white output on rag paper, canvas, transparency film, silk, lustre, or matte or glossy substrates using archival pigment inks. Scanning and printing skills are explored in depth along with page layout and creative page design. Basic Macintosh computer skills are necessary though no prior knowledge of image or page editing software is required. The most important element is for each student to have a collection of images in either black and white or color, and to have the desire to amplify and refine their content through the creation of limited edition fine art books. There is a $50 materials fee for this course.

Satisfies Photography Technical Distribution Requirement, Photography Elective, or Elective Studio for Non-Photography Majors.

PH-112-1 J. FULTON

Color / Text

3 Units

Prerequisite: PH-101 or equivalent; may be taken concurrently with PH-110

This newly designed study of color is an updated and refined basic introduction to the use of color in the medium of photography. One will learn to print and use color in a photograph, yet this is made more complex by combining it with the rigor of adding both text and material to created images. This is a technical class with the overtone of assignments related to the use of text and color to enhance or emphasize a point of view. Focus will be placed on printing the color negative. Aspects of color theory, filtration, and comparison of the digital versus analogue image will be demonstrated and employed. Assignments will be given as technical exercises to learn color principles while other tasks will exemplify the use of words and/or materials added to the image. There is a $35 materials fee for this course; lab work and attendance are crucial to the success of this class.

Satisfies Photography Technical Distribution Requirement, Photography Elective, or Studio Elective for Non- Photography Majors.

PH-115-1 R. SKRIVANEK

View Camera: Traditional, Non-Traditional

3 Units

Prerequisite: PH-101 or equivalent; may be taken concurrently with PH-110

The view camera represents the basic truths of photography and is essential to a well-rounded photographic education. It is suited to some individuals wishing to realize to the "purity" of the medium. Its characteristics of detail and full control over the visual image become an essential aspect of one's personal vision.

Satisfies Photography Technical Distribution Requirement, Photography Elective, or Elective Studio for Non-Photography Majors.

PH-116-1 M. KIBBEY

Elements of Lighting: Architecture Big and Small

3 Units

Prerequisite: PH-101 or equivalent; may be taken concurrently with PH-110

We will explore the stories told by our homes, workplaces, and other architecture that shapes our lives. We will also examine the way people and objects occupy their spaces. There will be an opportunity to create and photograph installations and still life constructions. The technical topics will include interior and exterior photography using mixed lighting, ambient and artificial lighting, environmental portraiture, small architecture, (still life) photography and lighting, as well as related topics of interest.

Satisfies Photography Technical Distribution requirement and Photography Elective or Studio Elective for Non-Photography majors.

PH-141-1 S. HAYS

History of Photography II: Photography Degree Zero

3 Units

In commemoration of the twenty-fifth anniversary of the publication of Barthes' *Camera Lucida,* MIT Press and the Center for Creative Photography are publishing a new collection of essays written by contemporary critical theorists, writers, and historians of photography (including contributions by Geoffrey Batchen, Benjamin Buchloch, Victor Burgin, Eduardo Cadava, Rosalind Krauss, Doug Nickel, and others) who, each in their own way, seek to engage the endlessly moving, ontological study of photography.

During the course of the seminar, four of these authors will present their essays allowing for conversation to emerge about this now canonical text on photography, as well as the nature and status of photography today. The course will focus on these essays and other texts by these authors, in addition to other—literary, philosophical, and theoretical texts, which debates the medium of photography. Final projects: Students will be asked to prepare a feature length review on one of the author's texts OR, using a selection of images, "curate" a little history of photography with a corresponding text.

Satisfies History of Photography Requirement or Art History Elective.

PH-207-1 R. LOUIE

Art and Commerce

3 Units

Prerequisite: PH-101 or equivalent

Art and Commerce is a new hybrid theory/studio course, which examines the nexus between art/photography and commercial work. There is currently a strong intersection between artmaking and commercial work in magazines, advertising, and fashion. Artists are crossing over into these fields, blurring distinctions between the two areas. The course will examine the current and historical relationship between art and commerce, beginning with art's service to the church and state, and moving to photography's instrumental evolution, and concluding with a close look at the various ways art and commerce interact now: From artists working with corporations, both traditional and not; art photographers creating fashion campaigns; to commercial craftsmen producing art for artists. Students will combine reading and research with the production of their own work, which will address the issues of the class. There will be field trips and guests, such as magazine editors and advertising representatives.

Satisfies Photography Concept Distribution Requirement, Photography Elective, or Elective Studio for Non-Photography Majors.

PH-215-1 L. CONNOR

Sacred and Profane II

3 Units

Prerequisite: 6 Units of photography coursework

This photography class is designed for advanced and intermediate students. Students will be asked to define a project that they will work on for the semester. We will review and discuss each student's work in a way that leads to a wider circle of ideas and precedents in art and culture. For instance, if someone is involved with self-portraiture, we will discuss the genre to help develop useful and pertinent resources that might lead to inspiration. Not only throughout the history of photography, but in the history of art, we might discuss for instance, the individual and cultural issues that shape identity and its representation.

The goal of this class is to have students recognize that they are producing work that is simultaneously unique to them, but also part of a very long genealogy of expression. Besides the student's work in progress, students will be required to research other subjects and artists pertinent to their work. Each student will present a slide presentation of their research to the class and we will have some moderate reading. A portfolio review for entrance to the class will be conducted during our first meeting; everyone must bring examples of their work. This is to guarantee that the work of all of the students in the class is at a high enough level to sustain an in-depth project for the semester.

Satisfies a Concept Distribution Requirement for Photography Majors. Satisfies Photography Elective or Studio Elective for Non-Photography Majors.

PH-220-1 J. FULTON

Digital Photography II

3 Units

Prerequisite: 6 units of photography coursework

This course is designed for those already familiar with the rudiments of Photoshop™. Though this class will cover techniques used in Adobe Photoshop it is not a technical class per se. However, through employment of other programs and methodologies—such as working with digital video and constructing story lines through Adobe InDesign™—both ideational expansion of the photographic image and perfection of the digital image are the two concerns in this intermediate class. Depending upon student interest, the structural parameter of the class will ultimately be specific for each person. Assignments will be given with full structures and methods of accomplishment, and some teamwork will be emphasized.

The ultimate accomplishment of the class is a refined product of the photographic image produced through digital methodology. A constant production of work is to be expected throughout the semester. Those not too familiar with Photoshop but who hold a working knowledge are welcome. There is a $50 materials fee for this course.

Satisfies Technical Distribution Requirement for Photography Majors. Satisfies Photography Elective or Elective Studio for Non-Photography Majors.

PH-220-2 S. HAYS

Embodied Camera

3 Units

Prerequisite: 6 units of photography coursework

Perceptual differences of methodology have historically kept the sciences apart from artistic practice. Artists and scientists who self-reflexively inquire: "How am I observing?" and "What is doing the observing?" probe the edges of these boundary lines in a conscious, humanistic way. By transforming issues of methodology into a serious biological question: What is the Tri-Cameral-Brain doing, light is brought to the shadows of a larger reality.

Embodied Camera investigates the original human camera, the Triune Brain. It relates human perceiving and receiving as one whole perception. By tracing the relationship between body and camera, the artist tempers a stance

between the physical body (experiential practice) and mind (scanning of systems and theories). Selected readings, films, and short assignments will illuminate how photography's technical developments are employed to construct and record the interplay of verbal/visual communication between subject and object, observer and the observed. Artists' whose intuitions are bound visually from experiential forms of observation, embodiment, containment, and interiority will be viewed in relation to the hegemony of ocular vision and new scientific imaging, used for examination of the body (i.e.: MRI, CAT, and PET scanning). While discerning a corporeal understanding of photography, students will keep a research journal of their observations and ideas from which final projects will emerge.

Satisfies Concept Distribution Requirement for Photography Majors. Satisfies Photography Elective or Elective Studio for Non-Photography Majors.

PH-250-1 T. SEMPERE

Visiting Artist Studio: Photography Remixed: Digitizing the Imagination

3 Units

Prerequisite: 6 units of photography coursework

Categories of art that were central to traditional media including originality, reproduction, cooperation, beauty, skill, form, and content have been challenged by digital media practice and values. This course will emphasize experimentation and the reworking, combining, and expansion of traditional disciplines and mediums through the inclusion of digitally and analogue created images in 2D produced projects.

Specific tutorials will introduce a variety of digitizing methods and techniques for generating material through downloading, scanning, capturing, creating, borrowing, or drawing. Through individual and group exercises there will be ample opportunities to innovate with the enhancing, collaging, montaging, reprocessing, synthesizing, converting, and manipulating of images. Various methods for actualizing portfolios will be accomplished from screen-based output to large format ink-jet prints.

Readings, discussions, and fieldtrips to galleries and museums will provide opportunities for viewing and engaging in critiques of contemporary digitally based work. There is a $50 materials fee for this course.

Satisfies Photography Technical Distribution Requirement and Photography Elective, or Elective Studio for Non-Photography Majors.

PH-301-1 T. SEMPERE

Strategies of Presentation

3 Units

Prerequisites: PH-101 or equivalent, PH-110, and PH-140 or PH-141

This course enables students to develop a working method of evaluation with respect to their work and to finding the most appropriate forms of presentation for it. Strategies of Presentation includes an analysis of the problems of collecting, editing, and arranging a body of work with the intent of presenting a photographic series in an exhibition, publication, or portfolio. The course also addresses the problem of revising one's work for multiple possibilities of installation, performance, or inter-media formats.

Satisfies Photography Concept Distribution Requirement, Photography Elective, or Elective Studio for Non-Photography Majors.

PH-380-1 R. LOUIE

Undergraduate Tutorial

3 Units

Prerequisite: Junior standing

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

May satisfy Technical or Concept Distribution Requirement for Photography Majors. Satisfies Photography Elective or Elective Studio for Non-Photography Majors.

PH-381-1 H. WESSEL

Special Projects

3 Units

Prerequisites: PH-101 or equivalent, PH-110, and PH-140 or PH-141; or instructor permission

Each student is expected to present a proposal outlining the nature of the project and goals for the semester. Students meet individually with the instructor.

May satisfy Technical or Concept Distribution Requirement for Photography Majors. Satisfies Photography Elective or Elective Studio for Non-Photography Majors

PH-391-1 H. WESSEL

Senior Review Seminar

3 Units

Prerequisites: PH-101 or equivalent, PH-110, and PH-140 or PH-141; or instructor permission

This is an exit or "capstone" class configured for the student to coalesce, define and be prepared to take their work into a larger arena of the "real" world or matriculate into a graduate program. The class will culminate projects and prepare students for a professional life.

Satisfies Photography Requirement or Elective Studio for Non-Photography Majors.

PRINTMAKING

PR-100-1 N. SWOPE

Introduction to Printmaking

3 Units

Prerequisite: None

Introduction to Printmaking classes are beginning level courses. They are both technical and conceptual in nature and are intended to introduce printmaking's technologies to artists who have limited exposure to printmaking. Course objectives are designed to build foundations so that ideas and imagery can be more successful pursued through later printmaking courses.

This is a beginning level screenprinting course designed to give students a sound understanding of the screenprinting process through discussion, demonstration, and hands-on experience. The course will cover digital prepress, creating separations, working with photographic emulsion, and problem solving on the press. Focus will primarily be on printing multi-color work on paper using water-based inks. Once students gain experience they will be encouraged to work independently and experiment with a variety of materials,

including fabric, wood, canvas, and metal. Some familiarity with Adobe Photoshop™ and Illustrator™ would be valuable but is not required. There will be a $35 material fee for the class.

Satisfies Printmaking Requirement and Elective Studio for Non-Printmaking Majors.

PR-101-1 G. KLUGE

Silkscreen I/II : Poster Screenprinting

3 Units

Prerequisite: None

The course provides an excellent opportunity for the students to work with their chosen image that will be integrated into a poster format. There are two components of the class: individual project work and two separate group projects that will engage the class members in hands-on, step-by-step editioning of the screenprinted poster. This will include image development; various techniques of drawing; computer technologies such as scanning; creating substrates using the EPSON 3000; outputting with iproof PowerRip™; and separation using Screenprint Separator™ or Photoshop CS2™. Mixing both spot color and CMYK will be utilized. Experimentation using the Roland CAMM-1 PNC900 and the HP Draftmaster II for layout and the cutting of rubylith will be employed.

The poster creation will emphasize the importance of idea and presentation. A primary goal is to provide a practical basis of information so that the students can work independently and be productive with their choice of idea and intent.

Satisfies Printmaking Elective.

PR-140-1 R. F. JOHNSON

History of Printmaking

3 Units

Prerequisite: None

This course consists of the presentation and discussion of original works in the collection of the Achenbach Foundation for the Graphic Arts (at the California Palace of the Legion of Honor), from 15th century prints through contemporary examples of experimental printmaking. Works of such major figures as Dürer, Rembrandt, Goya, Hokusai, Hiroshige, Toulouse-Lautrec, and Picasso are studied in depth. The course stresses both technique and creativity. Note: Class meets at the Achenbach Foundation, California Palace of the Legion of Honor, Lincoln Park, 100 34th Avenue, San Francisco.

Satisfies History of Printmaking Requirement or Art History Elective. Satisfies Elective Studio and 3 units of the 6-Unit Off-Campus Study requirement.

PR-202-1 T. BERRY

Etching I & II

3 Units

Prerequisite: PR-101 or equivalent

This class continues the exploration of the medium of intaglio. Through demonstration and class participation, students continue their exploration of the medium. Various methods of making plates as well as collaborative projects will be encouraged. Students will use the information acquired in intaglio to create a print portfolio, installation, or individual prints exhibited as a series. Individual and group critiques are included. There is a $35 materials fee for this course.

Satisfies Printmaking Elective or Elective Studio for Non-Printmaking Majors.

PR-203-1, D. SYWULAK

Photogravure

3 Units

Prerequisite: 3 units of printmaking coursework

This class will provide students the opportunity to reproduce their photographic images onto copper plates so that they can be printed with oil–based ink on a high quality, archival rag paper. The technique is based on the original Carl Klic / Henry Fox Talbot photogravure process. Students will first learn how to enlarge their B&W negatives to produce traditional continuous–tone film positives in the darkroom, and later, also learn to produce digital positives in the lab. The positive will then be exposed onto gelatin that the students will sensitize themselves. It will then be adhered to a copper plate, aquatinted, step–etched in various Baumé's of ferric chloride, and finally, inked, hand–wiped and run through a press as a fine art intaglio print. Adding other intaglio techniques to the image, such as drypoint, hardground, softground and spitbite aquatint, will be explored. There is a $35 materials fee for this course.

Satisfies Printmaking Elective or Studio Elective for Non-Printmaking Majors.

PR-207-1 M. CHADWICK

Artists' Books / Evolving Books

3 Units

Prerequisites: PR-106 and instructor permission

This class looks at the qualities of books that have the potential for creative expression beyond the typical notion of a book. Building on characteristics such as the potential for storytelling, performance and unique methods of display, the class will examine the relationship between word and image and the impact that materials and media can have on an artistic outcome. Guest artists and field trips will be important components to this course. There is a $50 materials fee for this course.

Satisfies Printmaking Elective or Elective Studio for Non-Printmaking Majors.

PR-220-1 G. WILLIAMS

Digital Technology and Contemporary Practice

3 Units

Prerequisite: Either PR-100, DT-101, or PH-101, or instructor permission

The matrix through which artists create printed work is an area of profound change. In the context of describing new printmaking processes, the computer or digitally coded information alters the way images are made, stored, mediated and finally "impressed" or printed. This seminar investigates the use of technology as a medium, as both subject and object in art practice. Students will participate in discussions and demonstrations at the Bay Area's first digital fine art press, Urban Digital Color and Gallery 16. Contemporary uses of technology in art making and conceptual applications of electronic media will be explored, as well as dialogue with electronic media artists such as Ken Goldberg, Joaquin Alvarado, Lynn Hershman, and Amy Franceschini. There is a $150 materials fee for this course.

Satisfies Printmaking Elective or Studio Elective for non-Printmaking Majors.

SCULPTURE

SC-100-1 R. BERGER

3D Strategies I: Beginning Sculpture

3 Units

Prerequisite: None

3D Strategies I: Beginning Sculpture will explore two fundamental aspects of form and material realization. They are: (1) the realization of a form from an armature, a form that evolves from within, utilizing the processes of modeling and reduction to achieve its ends; and (2) the realization of a form that is conceived as a construction, built from components. The aim of the course is to familiarize the spatially oriented maker with the appropriateness of these basic categories as solutions to expressive problems and goals. The modeled form can be biomorphic, monolithic, lyrical, and usually exists as an exterior. Materials for this exploration will include an armature and plaster shell used a basis for exploring the expressive possibilities of modeling. The constructed form can be a geometric or biomorphic or somewhere in between. Its methods and materials are appropriate to forms that can have both interior and exterior possibilities and that can occupy volume without great mass. The intention of experiencing both of these strategies is to inform expressive decisions at their initial states of conception, toward an optimal use of material in service of idea. Materials and technical instruction for forms conceived as a construction built from components may include wood, steel, cardboard, and mixed-media.

Satisfies Sculpture Requirement or Elective Studio for Non-Sculpture Majors.

SC-140-1 R. BERGER

History of Sculpture

3 Units

Prerequisite: None

This course covers the significance of artmaking, concentrating on sculpture in various cultures throughout history, with emphasis on the period from the Renaissance through the 21st century. Because art history can be a tool for making art in the studio, History of Sculpture (SC-140) will help students develop a solid historical context, which can then become a resource for their own art making. Sculpture history taught from a studio/practitioner's point of view.

Satisfies History of Sculpture Requirement or Art History Requirement for Non-Sculpture Majors.

SC-150-1 C. PALMER

Introduction to Activating Objects

3 Units (same as DT-150-1)

Prerequisite: None

This course is intended for artists and designers alike as a jumpstart into adding technology to their palette of creative tools. Like any other creative medium it is important to learn as much as possible about the materials of the craft. The course will be a series of rigorous hands-on projects giving students the knowledge necessary to build technologically-based art works. There will be interactive workshops throughout the course that will involve instruction and development of basic electronic and hardware skills including working with microcontrollers, sensors, motors, and other devices. Students will experiment and produce simple physical projects. A basic introduction to programming microcontrollers will be provided during the course. The course will result in a final show of student experimental electronic projects.

Satisfies Design+Technology Distribution 1 Requirement or Elective Studio for Non Design+Technology majors. Satisfies Sculpture Elective or Studio Elective for Non Sculpture majors.

SC-190-1 M. BARTLETT

Philosophy of Materials

3 Units (same as US-190-1)

Prerequisite: Contemporary Practice or equivalent, can be taken concurrently with Sculpture 100, 103, or 140.

Arthur Eddington, in a 1928 lecture, described the two tables he worked at: one of substance, the "thingness" of ordinary experience, and the other, a scientific table of mostly emptiness and fields of force, he then described that they were the SAME table, only perceived differently. As exemplified by the implications of Eddington's dilemma, in this course we will investigate the philosophical and scientific foundations of material, spatial, and temporal perception, experience and knowledge, and their potential for sculptural practice. The fundamental questions of the class will be: How and in what way can anything be "known," materially, culturally, or aesthetically? We will also pursue the history of thought engaged with those questions. The class will draw from the following themes for its investigations: empiricism, realism, being, becoming, process, performance, media, technology, architecture, and space/time, within a framework of theoretical, historical, and global inclusiveness. Projects will take the form of image/text documents that develop comparative analyses of themes developed in consultation with the professor.

This course is one of a series of seminars offered in the Sculpture Department focusing on fundamental and philosophical questions relevant to sculptural and contemporary artistic practice of the 21st century: the nature of reality and substance, ontological and epistemological frameworks of understanding and being, political and cultural ideologies of production, materiality, space, perception, systemic/environmental thinking and interaction with the world—to encourage students to develop and engage substantive and informed questions, themes and narratives in their studio work.

Satisfies a Liberal Arts Elective. Satisfies and Urban Studies Elective. Satisfies Sculpture Elective or Elective Studio for Non-Sculpture Majors.

SC-220-1, M. HOWARD

Art Like Architecture

3 Units

Prerequisite: One 100-level Sculpture, Design+Technology, or New Genres course, or consent of the instructor. Co-enrollment in Expanded Drawing (SC/DT-233) is recommended.

In this course students will examine architectural thought and process for the production of art. Students will explore strategies for integration of architectural concepts into their work using models, prototypes, proposals, fragments, personal forms, modular elements, basic structures, and collaboration. A range of traditional and alternative materials and strategies will be considered to answer such issues as space, scale, mobility, and site. The class will also look at the potential of art/architectural strategies to engage social, economic, ecological, psychological, and global issues. In the context of this exploration we will examine the work of such artists as: Franz Erhard Walther, Los Carpentiros, Lucy Orta, Allen/Ellen Wexler, Siah Armajani, Andrea Zittel, Vito Acconci, Atelier van Lieshout, Thomas Hirshhorn, Hélio Oiticica, and Rikrit Tiravinija.

Satisfies Sculpture Elective or Elective Studio for Non-Sculpture Majors.

SC-233-1 J. ROLOFF

Expanded Drawing

3 Units (Same as DT-233-1)

Prerequisite: DT-114 or Photoshop™ experience highly recommended; can be taken concurrently with Sculpture 100 or 103.

A project-driven drawing class exploring the use of drawing for the development and design of sculpture, installation, everyday objects, spatial thinking, mapping, industrial-interface, proposals, and problem solving. Students will gain knowledge and basic proficiency in programs like Adobe Illustrator™ and VectorWorks™ (a professional computer assisted drawing "CAD" software), as well as practice experimental drawing to assist in the design, organization, visualization, and presentation of their 2D and 3D projects. The class is designed to facilitate the development of drawing as a tool to examine and conceptualize 3-dimensional internal and external space, objects, ideas, contexts, and sites. Structural drawing systems such as: scale, perspective, orthographic projection, and plan/elevation/section, as well as more experimental drawing-based approaches will be explored. Information about electronic, design-based, and experimental drawing in a range of applications will also be presented. A basic familiarity with the use of MAC OS computers is required

Satisfies Design+Technology Distribution 2 Requirement or Elective Studio for Non-Design+Technology Majors. Satisfies Drawing Requirement for Sculpture Majors, Sculpture Elective, or Studio Elective for Non-Sculpture Majors.

SC-250-1, I. MCDONALD

PROJECTS: The Museum: Research/Explorations/ Interventions

3 Units

Prerequisite: One 100-level Sculpture, Design+Technology, or New Genre course, or consent of the instructor

This class incorporates the Museum of Fine Arts at the Legion of Honor as a starting point for explorations and discussions on the state of Contemporary Art as seen through the museum's permanent collections. Students will be asked to create proposals based on what research they intend to perform throughout the class, and how they intend to comment or intervene in the museum's settings. Students will use both the Legion of Honor (admittance is free to SFAI students), SFAI's Sculpture Department, and other areas as their laboratory. Some classes will be held at the museum location for research purposes or special presentations. The final segment of the class will be for students to install their works in the museum. This process of course relies heavily on students creating clear plans as to their ideas for the museum staff. In this way, students will not only gain experience in creating proposals for faculty, but also for the museum staff, which lies outside the academic setting. Students will have to work with museum staff in order clear their ideas, before they begin construction.

Satisfies Sculpture Elective or Elective Studio for Non-Sculpture Majors.

SC-301-1 J. ROLOFF

Site/Context: TransNature

3 Units (same as NG-301-1)

Prerequisite: One 200-level studio course or consent of the instructor

This course is part of a series of site/context/science courses in the Sculpture Department. Site/Context: TransNature is a studio/site, laboratory-like class that investigates issues of art and science, nature, post-nature, and ecological and natural systems. Students will be doing their own research in support of individual projects in a wide variety of materials and media; experimental works, new technologies, art/science interface, and field experiments will be encouraged. The class will examine the concerns and strategies of such artists as Helen and Newton Harrison, Eve Laramee, Mark Dion, Olafur Eliasson, Peter Fend, Guissepe Penone, and Natalie Jeremijenko, among many others.

Satisfies New Genres Elective or Studio Elective for Non-New Genres Majors. Satisfies Sculpture Elective or Elective Studio for Non-Sculpture Majors.

SC-302-1 J. DEFAZIO

Cross Media / Ceramic Projects

3 Units

Prerequisite: 6 units of Sculpture, Design+Technology, or New Genres coursework, or consent of the instructor

This course focuses on the practice of sculpture in the context of ceramics and mixed media explorations. Approaches may include: classical sculpture materials, exotic or alternative materials, installation, architecture, photography, animation, video, and digital strategies. One emphasis in the class will be to understand and evolve different meanings of ceramics and ceramic-based practice vis-à-vis contemporary art. A range of technical information about ceramics and related materials may range from clay body and glaze formulation to architectural and industrial practices to conceptual approaches.

Satisfies Sculpture Elective or Elective Studio for Non-Sculpture Majors.

SC-380-1 I. MCDONALD

Undergraduate Tutorial

3 Units

Prerequisite: Junior standing

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

Satisfies Sculpture Requirement or Studio Elective for Non-Sculpture Majors.

SCHOOL OF INTERDISCIPLINARY STUDIES GRADUATE COURSES

ART HISTORY

ARTH-503-1 J. PRZYBLYSKI

Mapping, Making, Giving, Taking: Site-Specificity in Context

3 Units

This course will invite students to investigate issues of site-specificity in historical, ecological, artistic, and instrumental terms within the specific context of the natural, cultural, and institutional possibilities and constraints of the Golden Gate National Parks. Taught with the cooperation of the Golden Gate National Parks Conservancy, the course will present students with a unique opportunity to explore an extraordinary network of park sites on the urban edge, while also thinking critically about conditions of public engagement and artistic practice in an expanded field. The course includes in-class reading and research work as well as investigative field trips and independent fieldwork. Final projects may address the question of site-specificity, and the park site in particular, from a variety of perspectives and in a variety of formats, from textual to visual responses and possibilities in-between.

ARTH-503-2 J. MOORE SAGGESE

Art of the Black/African Diaspora

3 Units

Art of the Black/African Diaspora examines the international/transnational dimensions of the experiences of the Africans and African descent populations. The term Black Diaspora has social and political ramifications that African Diaspora does not. The term Black Diaspora suggests African descendants whose ancestors came from African via the Middle Passage during the Atlantic slave trade, distinguishing them from the African Diaspora population whose ancestors in Africa did not experience slavery in the New World. Through a series of class lectures and discussions this interactive and collaborative course will examine: How race operates differently (or specifically) in conjunction with sex, class, and skin color as it relates to privilege and racial authenticity or authority. Artists' investigations of Black and cultural specificity within the Diaspora and how this is/is not manifested in their artwork. Dialogue around the works of selected artists interrogating formal interpretations of the political, social, aesthetic, and cultural contexts of the African and Black Diaspora.

ARTH-503-3 J. LIPZIN

Oppositional and Stigmatized Cinema

3 Units

Since the origins of cinema, this medium has been under attack by censors, government, and conformists that fear its potent influence. This course will study the aesthetically, sexually, and politically subversive films that emerged from diverse eras and cultural identities and that have at one time or another been identified as oppositional or stigmatized by the mainstream. Students will undertake a sustained analysis of dissident films including works by Leni Riefenstahl (Germany), Luis Bunuel (Spain), James Broughton (US), Carolee Schneemann (US), Taka Iimura (Japan), Frederick Wiseman (US), Safi Faye (Senegal), Antonin Artaud and Germaine Dulac (France), Kenneth Anger (US), Kurt Kren (Austria), Shirley Clarke (US), Jean Genet (France), Anthony Mc Call and Andrew Tyndall (Britain), Trinh T. Minh-ha (Vietnam), Valie Export (Austria), Rea Tajiri (Japan/US), and other banned or rarely screened films.

ARTH-503-4 C. DAIGLE

Problems in Contemporary Art: Chromophilia: Parsing the Visible Spectrum

3 Units

This course offers a cross-cultural, interdisciplinary examination of color from art historical and critical perspectives. Each session will focus on a limited span of color in the spectrum with additional sessions devoted to black, white, gray, and brown. A single week (covering "blue," for example) might involve experiences as diverse as discussing Jacques Derrida's statement, "color has not yet been named" and the African Yoruba conception of blueness with its profound resonances in African-American culture; reading passages from William Gass's *On Being Blue,* Julia Kristeva's *Giotto's Blue,* and a poem by Ken Nordine; looking at a chronologically-ordered selection of images spanning from Yves Klein to Anish Kapoor; watching Derek Jarman's film Blue; and listening to Miles Davis's *Kind of Blue.* Focus will fall on questions like these: Where does the balance of engagements with color fall between the purely subjective and the culturally constructed? What values and objectives (cultural, political, and emotional) have been placed on color in contemporary and, to a lesser degree, modern art? How do these investments shift with cultural context? We

tend think of color as primarily experiential; to what degree of specificity can we begin to verbalize our experiences?

ARTH-503-5 J. MYERS

The Trials and Tribulations of the Avant-Garde

3 Units

This seminar will address the theory and practice of the avant-garde in the last century. Using both primary documents and recent critical writing, Trials and Tribulations of the Avant-Garde will examine the historical, technological, economic, and cultural changes that we call modernity, as well as the specific cultural formations that we call modernism and the avant-garde. The course will endeavor to answer several questions from a position of historical distance: What were the historical and economic changes we call modernity? How did artists work through, around, inside, and against these conditions? What were the stakes of the avant-garde? How have avant-garde strategies been transformed when taken up in other (geographical) places and (historical) moments? What might we salvage today from the ruins of the modern? And what have we rightfully left behind? We will answer these questions by mapping out an international diaspora of avant-garde practice: Dada in Zurich, Paris, and Berlin; Constructivism in Moscow and Vitebsk; and modernist strategies put to radical use in Algiers, Rio de Janeiro, Detroit, and Kabul.

ARTH-503-6 B. DUNGAN

Dis-Ease: Medical Imagery, the Body, and Contemporary Art

3 Units

This course investigates the intersections between medical imagery and contemporary art. We will explore a range of medical images (mammograms, MRI scans, pain scales, wax anatomical models, EKGs, X-rays, etc.) and their implications, especially in terms of visual behaviors and interpretations of the body. This course will examine a variety of models used to understand the body (for example: body-as-machine, body-as-text, body-as-system, the difference between chronic disease models and infectious disease models, the relevance of narrative in relation to disease, etc.). We will also be exploring the limits of the body, and the body in distress (imagery of AIDS, cancer, pain, death and dying, etc.).

This exploration of medical images and visual culture will help us to contextualize and better analyze the work of numerous contemporary artists, including Kiki Smith, Marc Quinn, Catherine Wagner, Katherine Sherwood, Robert Morris, Tim Hawkinson, Joan Fontcuberta, Anish Kapoor, and many others. How do they reference, resist, or re-imagine the models of the body? Drawing upon the work of critical theorists including Michel Foucault, Susan Sontag, Lisa Cartwright, Elaine Scarry, etc., we will interrogate many models of the body (body as architecture, body as vessel, body as system, etc.) and their implications. How might artists engage with these paradigms, but allow them to be re-imagined, critiqued, or re-purposed? How do representations of the body or embodied experiences get encoded, and what are the implications for the viewer and viewed? How might artistic representation highlight, refute, or re-work conventions of depicting the body and its diseases?

ARTH-503-7 T. COHN

Inside Out: Gender and The Body Politic

3 Units

In a time fraught with contradictions, how do we think about the politics of gender and the body? This course will investigate gender concerns, and their relationship to the body and body politic. We will consider artists' work with the body as material and subject in static and time-based media contexts. A comparative examination of historical and contemporary artistic production and exhibition practices will serve to stimulate discourse concerning the perpetuation of and changes in artistic consideration and representation of the body and its politics, from Robert Mapplethorpe and Karen Finley to Lyle Aston Harris, Marina Abramovic, Mona Hatoum, Jeannene Antoni, and Yasumasa Morimura.

At the core of considering these relationships is the question of the historic relationships between the body and control, and the analogies that have been created between the individual physical and collective public body. Equally important in this context are such questions as, does the expression of gender concerns and the body—feminism, homophobia, trans-sexuality—in artmaking and exhibition contexts serve to marginalize them? Is it possible to consider the body from non-gendered or neutral perspectives?

Readings will include a spectrum of types, ranging from art historical and philosophical to political and poetic considerations of such writers as Simone de Beauvoir, bell hooks, Susan Sontag, Luce Irigaray, Helene Cixous, Michel Foucault, Toril Moi, S. Arakawa, and Madeline Gins, Jeannette Winterson, Arthur Danto, and Trinh T. Minh-Ha.

CRITICAL STUDIES

CS-500-1 M. TROMBLE

Evolution

3 Units

This seminar will examine the ways theories of evolution interact with cultural understandings of time, change, and humanity's place in the world. We will study these cultural understandings through visual art in parallel with scientific theories and critical ideas. Discussion covers a wide variety of creative figures, ranging from Romantics such as the English painter John Martin and the German writer Johann Wolfgang von Goethe—near-contemporaries of Darwin—to Modernists such as Piet Mondrian and Emma Kunz and present-day artists such as Thomas Ray, Christa Sommerer, and Laurent Mignonneau, who bring evolutionary theory into the practice of digital art. Readings include thought from disciplines ranging from anthropology to art history and evolutionary biology, including works by Ellen Dissayanake, Michel Foucault, Lynn Gamwell, Stephen Jay Gould, Donna Haraway, Lynn Margulis, and Dorion Sagan, and many others. The final project is a work of art informed by the class and supported by a research paper, or a comprehensive research paper.

CS-500-2 T. BERMAN

Art and Cultural Heritage

3 Units

The growing study of "art and cultural heritage" is short-hand for a complex set of issues that engage various principles about how art, individual and collective identity, archaeology, cultural preservation, law, policy, and practice become enmeshed in debates. In the past several decades, an increasing range of documents have been produced by various national and international agencies (primarily

UNESCO) that further create bureaucratic entanglements and complicate the directives of what gets to count as "world heritage." Claims to cultural heritage in turn beg questions about "who owns culture?" and "how is art defined?" These concerns are increasingly sustained by global trends to balance and redefine notions of political sovereignty with a paradox set of "rights" (to property; self-determination), which in turn govern the international traffic in art.

This course provides an opportunity for critical inquiry into such issues as community, national, and international recognition of our support for art as heritage, and how constructions of tangible and intangible heritage in these contexts reflect and articulate social identity. Students will be asked to consider diverse historical and international case studies, ranging from policy directives and protective legislations, to locally situated knowledge that forms the bases for reconfiguring art and cultural heritage as inseparable aspects of identity and on-going artistic practices.

Satifies Theories of Art and Culture Requirement for MA in Exhibition and Museum Studies.

CS-500-3 R. GREEN

Spheres of Interest: Experiments in Thinking and Action

3 Units

In this seminar, students will explore the specific areas of interest with which the guest participants of the Graduate Lecture Series are engaged. One goal of this seminar is to enable students to investigate lecture topics at an advanced level via materials including texts, films, and sound, in order to engage in an informed and concentrated dialogue with the guests about aspects of their ideas and productions. Another goal is to question and stimulate ideas and ways of working via these forms of exchange. Some of the topics have included a project on film and biopolitics, a process to begin re-evaluating the avant-garde paradigm of transgression, a noise symposium, curatorial experiments, an undeliverable address, trauma production, and the global image economy in art and architecture, painting considered in relation to shifting contexts, artists working with sound in film, video and installations, sound work, and sound politics.

CS-500-4 D. DANIEL

Critical Theory and Its Discontents

3 Units

The hegemony of certain classic authors and texts within the discourse of "theory" has led to a kind of historical shutdown in which theory cannot seem to reach an "escape velocity" from doctrines and texts that are at this point nearly a century old, or older (consider: Hegel, Marx, Nietzsche, Freud . . .). This course asks: what are the theories of now, and what do they have to offer to our practice as working artists? This course will be an intensive seminar on recent theoretical writing on a range of topics: art practice, politics, economics, technology, religion, and sexuality. We will read works published within the last five to eight years, and try to force an encounter between theory and art practice through critical reading, personal writing, and dialogue. Among the authors/texts we will read: Brian Massumi, *Parables for the Virtual: Movement, Affect, Sensation,* Alain Badiou's *Metapolitics,* Giorgio Agamben's *The Man Without Content,* Claire Bishop's *Antagonism and Relational Aesthetics,* Reinhard/Santner/Zizek's *The Neighbor,* among others.

CS-501-1 C. DUFFEY

Global Perspectives on Modernity (Anthropologies of Modernity)

3 Units

This course locates the project of modernity within global processes of cultural, economic, and political transformation. Narratives of Western dominance typically emanate from a self-contained version of history, but this course analyzes the modern world through the tensions of empire, contested encounters, and transculturation. Diverse populations become objects of knowledge, regulation, and discipline. Enlightenment claims of rationality, universal knowledge, and scientific objectivity exploited the racialized bodies, behaviors, and material culture of others as "evidence" of Western development and civilization. Hierarchical classificatory matrices emerged across metropolitan and imperial space, and the structuring of difference and inequality along lines of race, class, gender, and sexuality shaped modern ideologies, political rationalities and cultural imaginaries. Modernity was also formed through resistance in everyday practices and by anti-colonial cultural production and independence movements. The course addresses these issues through a multidisciplinary approach that includes: travel writing, expositions, and popular culture; ethnography and ethnographic film; primitivism and artistic modernism; scientific exploration, classification, and normativity; colonial and postcolonial criticism.

Satisfies Core Requirement for MA in History and Theory of Contemporary Art, Exhibition and Museum Studies, and Urban Studies.

CS-502-1 T. KO ROBINSON

Culture Industry / Media Matters

3 Units

This course is organized along two lines of inquiry: metarecycling and network society. In this course we will engage in a historical and contemporary review of the emergence and shifting role of media as a sensorium shaping perception imbricated in local and global logics of machine, user, and community. We will also explore notions of architecture and property as articulated in cyberspace, critiques of development and culture with its institutionalized arrangements of ict4ds and ctcs, and formations of digitally mediated networks and mobilizations.

Satifies Core Requirement for MA in History and Theory of Contemporary Art, Exhibition and Museum Studies, and Urban Studies.

CS-504-1 K. LYNES

Research and Writing Colloquium

3 Units

This course immerses MA students in the History and Theory of Contemporary Art, Urban Studies, and Exhibition and Museum Studies programs in the research, documentation, and writing methodologies that are fundamental to conducting original research and other investigative projects (exhibitions, public interventions, etc.) within the student's area of emphasis. The colloquium will be interactive in format, with an emphasis on close working relationships with both the instructor and students/peers. Exemplary practices that shape the discourses of contemporary art, visual studies, and urban studies will be explored collectively according to a syllabus developed by the instructor in consultation with the students, in relationship to their developing projects and theses ideas. By the end of the semester, each student will have prepared an individual bibliography related to a prospective thesis topic, as well as 10–15 page research proposal and plan. These materials will be reviewed by a faculty panel (3 faculty members, including

one studio faculty member) convened in consultation with the instructor, the Dean of Graduate Studies, and the Program Chairs.

Satisfies Core Requirement for MA in History and Theory of Contemporary Art, Exhibition and Museum Studies, and Urban Studies.

EXHIBITION AND MUSEUM STUDIES

EMS-500-1 H. HOU

Acting Out in the City: Reflection, Action, and Self-organization in Contemporary Art

3 Units

This seminar is designed to provide possibilities for MA students to engage with the new public exhibition programs, and to develop, test and realise small scale projects of exhibitions, publications and other activities related to exhibition making. Students will be encouraged to focus their research and actions on issues of self-organization and repositioning of contemporary art activities in the current social context as new and independent voices. The course is designed in the form of continuous dialogues between the Director of Exhibitions and Public Programs and the students around concrete projects proposed by the students. Students are encouraged to move beyond traditional sites of presentation and to devise alternative modes of production, distribution, and public reception. The outcome of this process can be realized in flexible forms and in traditional spaces chosen by students and non-traditional sites (this can include the web).

Open to MA students. Open to MFA students by permission of the instructor.

EMS-502-1 O. ENWEZOR / B. VANDERLINDEN

Archive Making: A Typology of Exhibition and Museum Practice

3 Units

The Archive Making: A Typology of Exhibition and Museum Practice course proposes not to rethink the historical formation of exhibitions and museums, but to build a system in which the history of exhibitions and museums can be organized for research. An important goal of this course is to link theory with practice. In addition to a seminar, the course program involves actual archival work. The students will be engaged in establishing, administering, and evaluating an ongoing archive of exhibition practices. They will chose an exhibition from a list of historical exhibitions and are required to assemble as many materials on the exhibition as they can find. For our practice in archive making we will be constructing, constituting, and organizing the archive according to a number of general ideas such as the rhetoric of the exhibitions (publicity, posters, curatorial statements, press releases, symposia, etc.) and the architecture and installation of exhibitions (photographs documenting the installation, exhibition plans, etc.). But we will also look at exhibition practice through the lens of the work of individual curators (e.g. Alexander Dorner, Harald Szeeman, Pontus Hulten, Kynaston McShine, etc.). We will focus on different types of locations such as the artist-run space and the alternative galleries, the museum, the mall, the arcade (Madame Tussauds displays, Guinness Book of Wonder, Colonial Williamsburg), but also the street with its festivals (for example Nottinghill festival, Love Parade, Caribbean Day Festival). We will also look at material according to different fields, such as cross-cultural, anthropological, ethnological, natural history, etc. The archived materials may range from various modes of exhibition and originate from various periods in the history of exhibition practice; from the early salons and crystal palaces where exhibitions originated, to modern and contemporary exhibitions.

The components of the Archive Making course are an introductory seminar where we discuss the agenda, as well as the pragmatics of collecting and identifying display in museums and exhibitions; a practicum with an ongoing archive of exhibitions researched by students; an internship program with opportunities to refine the student's knowledge in a professional environment; a series of lectures and workshops; as well as the organization of an exhibition based on the archived materials. By means of linking the theory and the practice of building an archive, the course will provide a unique lens through which to understand the history of exhibitions practice and its concrete impact on contemporary life and culture.

Satisfies Topic Seminar for Exhibition and Museum Studies MA Students.

EMS-504-1 B. VANDERLINDEN

The Exhibition and Globalization: A Critical History of Exhibitions after 1989

3 Units

The foundation of this course is the historical development of the global biennial phenomenon since 1989, and the case study of some biennial and exhibition projects, which will explore the changing role of exhibitions, new curatorial approaches, authorship, and the critical and experimental work that accompanied it. At the time when shifts in the global landscape have dramatically transformed the presentation of contemporary artistic practices and the forums of their public presentations, it seems more urgent than ever to study the interplay of exhibitions and the phenomenon of political economic globalization. Certain events in 1989 inescapably precipitated such changes. In that year, the first blows to apartheid and the violence in Tiananmen Square coincided with the fall of the Berlin Wall and the new political and geographical map was forged as a result. If the period that followed will be remembered for its reconfiguration of power and of empire on a global level, it will also be remembered for its vast transformations in culture. While the "biennial phenomenon" has been the subject of much discussion and numerous recent symposia, few studies have brought together in-depth analyses of the specificities, the implications, and the context of recurring mega exhibitions.

This seminar will have an online forum component.

Satisfies Topic Seminar for Exhibition and Museum Studies MA Students.

GRADUATE LECTURE SERIES

GR-502-1 R. GREEN

Spheres of Interest: Experiments in Thinking and Action
0 Units

One provocation for thinking about this series is provided by this sentence:

Only because art has left the sphere of interest to become merely interesting do we welcome it so warmly.
—Giorgio Agamben

It is easily possible to feel indifference toward the "merely interesting." In response to what can appear as a perpetual state of "interesting" spectacles, the invited guests address these paradoxes of living. Their presentations and seminars will serve as opportunities to grapple with productions, conditions, and perspectives that can stimulate other kinds of responses. Spheres of Interest: The Graduate Lecture Series provides an opportunity for students to engage with the thoughts and productions of an international array of guest participants from a variety of fields. One of the goals of the series is to provoke students to imagine unfamiliar forms of perceiving and creating by exposure to challenging ideas concerning how different forms of creative production can be conceived in the present. The guest participants will not invite smooth or easy receptions to the aural, visual, textual, and spatial operations with which they are engaged, but will, in contrast, raise questions from the perspective of producers and analysts about present and past forms of being and production.

The Graduate Lecture Series is required for all first-year MFA and MA students.

URBAN STUDIES

US-500-1 H. LEBUHN

Studying the Contested City: Urban Inequality and Social Resistance in an International Perspective
3 Units

In his groundbreaking work about The City and the Grassroots, Manuel Castells states that "the city is a social product resulting from conflicting social interests and values." In the past 25 years, with the rise of neoliberal policy regimes, the conflicts over urban space have intensified. Ethnic discrimination and urban inequality have lead to massive uprisings, such as in Los Angeles in 1992 and in the banlieus of Paris in 2005. "Traditional" squatter movements and new types of campaigns and networks protest against gentrification and privatization. Despite the neoliberal hegemony, a variety of organized protests and spontaneous resistance movements address the question of social justice.

Many of these groups and initiatives are situated at the crossroads of art and politics. Artistic urban practices such as mural painting, graffiti, and street art, and contemporary Situationist practices challenge the current trend of law-and-order politics. At the same time they play a crucial role in the process of gentrification, and they often partner with city authorities. The neoliberal city is contested.

Following Castells' approach of studying "the City," we will: (1) take a look at the theoretical debates on urban space as a "field of conflict" as well as the debate on contemporary urban social movements; (2) We will then explore a variety of empirical case studies on urban riots, urban social movements, and artistic practices in urban public space. Examples from cities in the US, in Europe, and in the Global South will help us to compare recent urban trends in different national and cultural settings.

The course is designed for graduate students and mixes lectures, group discussions, individual and group presentations, and written and oral exercises. We will read and discuss journal articles, book excerpts, and newspaper articles. Slides and film excerpts will help us to visualize and explore specific topics. Over the length of the course, students are expected to develop their own research interest and work in small groups on a presentation, which will be held in class. Students are encouraged to make suggestions for case studies and topics to be presented and discussed.

Satisfies Topic Seminar for MA Students in Urban Studies.

US-500-2 M. BARTLETT

Sculpture in Context: The Architecture Project I: Theory/History
3 Units (Same as SC 500-2)

Sculpture in Context is a program at the graduate level that presents courses devoted to exploring the potential of contemporary sculpture contextualized within other discourses and practices from which sculpture can be extrapolated and re-imagined. The courses in The Architecture Project (I–III) are integral to this program.

The Architecture Project I: Theory/History asks what sculptors can learn from architecture as it is being reconceived today, beyond the narrow definition of "making buildings?" Historically, sculpture has often re-invigorated architecture, just as architecture has re-invigorated sculpture. Architecture MUST be socially contextualized. Students will examine dimensionality, including electronic, virtual, and other media spaces, materially and meta-vernaculars in and beyond the expanded field. Architecture Project I: Theory/History is an examination of the language and methodologies of historical and contemporary architecture and how they might engage and extend sculptural practice and thinking. What are lineages, bifurcations and assemblages of architectural history and theory that inform the most provocative contemporary architecture? Questions and histories of materiality, methods of analysis, social and natural ecologies, and treatments of public/private space will be central to this inquiry.

Satisfies Topic Seminar for MA Students in Urban Studies.

SCHOOL OF STUDIO PRACTICE GRADUATE COURSES

TOPIC SEMINARS

IN-500-1 H. ALS

After Dark

3 Units

This research and writing colloquium course will meet throughout the semester with *New Yorker* writer, Hilton Als, the Spring 2007 Fellow of SFAI's Center for Word, Text, and Image, to develop the magazine *After Dark*. Originally conceived by Als, and the designer, Darryl Turner, *After Dark* was envisioned as a single sheet, poster-sized, four color publication, to be sold in a limited edition of one thousand. On one side of the sheet would be a photograph, drawing, or other image that bore some relationship to the text, which would appear on the opposite side of the broadsheet. At the end of the year—which is to say after twelve issues—the designer would construct a box in which each issue could be stored.

The impetus behind the publication was artists' dissatisfaction with the majority of art publications. Taking up where the "cult of celebrity" left off, such magazines are house organs: for gallerists, dealers, and other art world glitterati. *After Dark* is a corrective to all that. The magazine's founders seek those emerging artists who are dedicated to print as medium, and who are interested in publishing their first works. The magazine's occasional "established" voices would be limited to those writers who seek to publish material not considered "appropriate" for more mainstream publications. Among the writers (or their representatives) who have agreed to contribute to the magazine are: Tilda Swinton, Jamaica Kincaid, and Bruce Hainley.

As a publication sponsored by the San Francisco Art Institute, *After Dark* offers a number of educative possibilities: in design, selection process, writing and editing, and all other editorial concerns. As its director, Als will build an editorial board from the student body. Thus assembled, Als will review visual and written submissions with the editorial board, thereby giving them a studio course cum editorial meeting on how to put a magazine together. This board will monitor the magazine's on-line content (see provisional design by Turner at http://www.dawnafterdark.blogspot.com/), where they will be invited to write movie reviews, exhibition reviews, fashion show reviews, theatre reviews, and essays addressing a given topic. As with the printed version of the magazine, the content online will change from month to month.

Hilton Als became a staff writer at *The New Yorker* in November, 1996, and a theater critic in 2002. His stories also appeared frequently in the magazine's *Talk of the Town* section beginning in 1989. Previously, Als was a staff writer for the *Village Voice* and an editor-at-large at *Vibe* magazine. His work has also appeared in *The Nation.* He has written film scripts for *Swoon* and *Looking for Langston,* and edited the catalogue for the Whitney Museum of American Art exhibition entitled *Black Male: Representations of Masculinity in Contemporary American Art,* which ran from November, 1994, to March, 1995. His first book, *The Women,* a meditation on gender and race and their roles in the forging of personal identity, was published in 1996, and he is the co-writer (with artist Darryl Turner) of *Don't Explain,* a screenplay being produced by Christine Vachon at Killer Films. In 1997, Als was awarded first prize in both *Magazine Critique/Review* and *Magazine Arts and Entertainment* from the New York Association of Black Journalists. He was awarded a Guggenheim in 2000 for Creative Writing and, in 2003, the George Jean Nathan Award for Dramatic Criticism. Born in Brooklyn in 1961, Als attended Manhattan's School for the Performing Arts and Columbia University. He lives in New York City.

Satisfies Topic Seminar for MA Students in Exhibition and Museum Studies and Urban Studies.

IN-500-2 A. ELLINGSON

The Art World: History, Theory, and Practice

3 Units

This course introduces students to the notion of the art world as a system, and provides practical strategies for negotiating its various components: galleries, curators, collectors, art schools, foundations, non-profit art institutions, and the media. The course offers:

1) A theoretical perspective on the institutions that dictate the esthetic and market value of art. How is the aesthetic, monetary, social, personal, and spiritual value of art determined? We will address the following: methods of finding meaning (and therefore, value) in works of art; the economy of the art world; money, authority, and power; museums, galleries, and art journals; and mass culture, advertising, and marketing.

2) Practical information pertinent to the professional life of the artist. Great attention will be given to developing a professional, effective artist's packet that can be organized

for presentations to commercial galleries, non-profit spaces, public commissions, the media, etc. We will discuss "day jobs" within and outside of the art world (including college art teaching) as well as apprenticeships, grants, and residencies. Other topics include: exhibition announcements, mailing lists, and networking; organizing and promoting exhibitions; pricing, shipping, and insuring work; archives, auction donations, and taxes; and time-management and long-term planning. In addition, the course gives an overview of the historical development of art-making as a "profession," and provides an opportunity to discuss and assess the consequences of professionalism relative to "creativity" and "individuality." Finally, we will take an unbiased look at the perceived and actual value of the Master of Fine Arts degree.

Throughout the course, students will improve their speaking and writing skills through a series of exercises and assignments. Students will finish the course with a sense of the history and theory of the art world, the practical tools to function as professionals and, not least, a better and clearer sense of their own motivation and commitment to their work.

NG-500-1 T; LABAT

Alternative Contexts: Studio Seminar

3 Units

This course is intended for students interested in creating projects and works outside of conventional contexts. The streets, the city, public and private spaces, visibility and camouflage, subversion and decoration, social intervention, installation, performance, and video, are some of the means and approaches that will be explored during this course. Being a studio class, students will create projects and works during the semester, from proposal to execution to documentation.

NG-500-2 F. DULZAIDES / R. GOTTARDI

Ethical Zones: Project Space

3 Units

This class will concentrate in artworks that confront and/or include space. The scope of spaces to relate varies to home, work, the studio, landscape, or the city context. The class will focus in weighting the interdependence between intention, effecting, and context. In the month of April the class will execute a site-specific multi-media project for the Project Space at the Headlands Center for the Arts.
The project will be executed in collaboration with renowned architect Roberto Gottardi. Mr. Gottardi during the last 45 years has developed a prolific body of work. One of his better known buildings is the theater school in ISA, an art school complex considered to be the most important architectural work to capture the utopian ideals of the Cuban revolution. His projects also include the office station outside Havana that houses the offices of President Fidel Castro, re-designing a TV station, restaurants, interior spaces, and theater sets among other projects.

Headlands Center for the Arts provides an unparalleled environment for the creative process and the development of new work and ideas, located in the coastal wilderness of the Marin Headlands, 15 minutes from San Francisco.

SC-500-1 M. BARTLETT

Sculpture in Context: The Architecture Project I: Theory/History

3 Units (same as US-500-2)

Sculpture in Context is a program at the graduate level that presents courses devoted to exploring the potential of contemporary sculpture contextualized within other discourses and practices from which sculpture can be extrapolated and re-imagined. The courses in The Architecture Project (I–III) are integral to this program.

The Architecture Project I: Theory/History asks what sculptors can learn from architecture as it is being reconceived today, beyond the narrow definition of "making buildings?" Historically, sculpture has often re-invigorated architecture, just as architecture has re-invigorated sculpture. Architecture MUST be socially contextualized. Students will examine dimensionality, including electronic, virtual, and other media spaces, materially and meta-vernaculars in and beyond the expanded field. Architecture Project I: Theory/History is an examination of the language and methodologies of historical and contemporary architecture and how they might engage and extend sculptural practice and thinking. What are lineages, bifurcations and assemblages of architectural history and theory that inform the most provocative contemporary architecture? Questions and histories of materiality, methods of analysis, social and natural ecologies, and treatments of public/private space will be central to this inquiry.

GRADUATE CRITIQUE SEMINARS

Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips. Students must be in the MFA Studio Program to enroll in Graduate Critique Seminars.

GR-500-1	A. COLBURN
GR-500-2	S. ELLIS
GR-500-3	R. BERGER
GR-500-4	B. REICHMAN
GR-500-5	P. BROOKE
GR-500-6	M. VAN PROYEN
GR-500-7	A. ELLINGSON
GR-500-8	D. CRUMPLER
GR-500-9	T. LABAT
GR-500-10	S. GRACE
GR-500-11	P. KOS
GR-500-12	D. HALL
GR-500-13	C. SAVAGE
GR-500-14	J. PRIOLA
GR-500-15	L. CONNOR
GR-500-16	A. DESOUZA
GR-500-17	PAUL KLEIN
GR-500-18	O. ENWEZOR

GRADUATE TUTORIALS

Tutorials are specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester. Unless notified to the contrary, the first meeting of Graduate Tutorials is at Third Street Graduate Studios. Students must be in the MFA Studio Program to enroll in Graduate Critique Tutorials.

GR-580-1	S. ELLIS / S. GARFINKEL
GR-580-2	R. BERGER
GR-580-3	C. CASTANEDA
GR-580-4	A. ELLINGSON
GR-580-5	J. MORGAN
GR-580-6	K. BOADWEE
GR-580-7	F. DULZAIDES
GR-580-8	D. HALL
GR-580-9	J. MILLER
GR-580-10	J. ROSENBLATT
GR-580-11	G. KUCHAR
GR-580-12	R. LOUIE
GR-580-13	D. SYWULAK
GR-580-14	T. SEMPERE
GR-580-15	P. KOS
GR-580-16	B. MCGAW
GR-580-17	M. BORRUSO
GR-580-18	C. FINLEY
GR-580-19	J. FULTON
GR-580-20	J.D. BELTRAN
GR-580-21	I. MCDONALD

GRADUATE DIRECTED STUDY

GR-598
1–6 Units

Directed Study is designed for educational needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor and reviewed by the Dean of Graduate Studies. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Contact the Graduate Program Director for information concerning limits on the number of Directed Study units that can be taken in one semester and can be applied to the degree.

POST-BACCALAUREATE SEMINARS

PB-400-1	F. MCCORMACK
PB-400-2	P. KOS

3 Units

All Post-Baccalaureate students must enroll in this seminar, which will focus on critiques of student work from all disciplines represented in the program. Conceptual and material methodology will be emphasized. The seminar may include lectures, readings, and field trips.

REVIEWS

GR-592
Graduate Intermediate Review
3 Units

At the end of the second semester, students are required to register and to present work for the Graduate Intermediate Review. Students who pass the review will proceed to the second year of the MFA program. Students who fail the Intermediate Review will be placed on academic probation and will be reviewed again during the following semester. Students who fail two reviews will be dismissed from the program.

GR-594
Graduate Final Review
3 Units

At the beginning of their final semester of the MFA program, students are required to register for the Graduate Final Review. Students may attempt their final review twice (near the end of the fourth, fifth, or sixth semester in the program). Students who do not pass the Final Review before the end of their sixth semester in the program will not receive the MFA degree.

GRADUATE ASSISTANTSHIPS

GR-587

Graduate Assistantship
3 Units

A limited number of Graduate Assistantships (GAs) may be available. Under the supervision of a faculty member teaching a graduate course, Graduate Assistants perform the same responsibilities as Teaching Assistants, except their load does not include teaching. Graduate Assistants will receive a stipend.

GR-597

Graduate Teaching Assistantship
3 Units

Graduate students who are enrolled in nine or more units in their third through sixth semesters are eligible to apply for a Teaching Assistantship. Under the supervision of a faculty member teaching an undergraduate course, responsibilities of a Teaching Assistant may include teaching, grading papers, tutoring, research, and being available to the students. The Teaching Assistant is expected to participate in critiques and demonstrate leadership during discussions. Teaching Assistants will receive a stipend.

The Graduate Center will announce available Teaching and Graduate Assistantships. Assistantships are not required and do not carry units. For additional information and application procedures, please contact the Graduate Center. Under exceptional circumstances, second semester students may be eligible for a Teaching Assistantship. All graduate students, including Post-Baccalaureate candidates, are eligible to enroll in the teaching practicum class offered for credit in the spring. Please contact the Graduate Center for more information.

TEACHING PRACTICUM

GR-588 J.D. BELTRAN / J. RISSLER

Teaching Practicum: Transmitting Art Practices
3 Units

In this course linking theory and practice, we will critically examine the training of artists in the context of histories of ideas and institutions, and the testimony of artists regarding the interchange between their teaching and studio practices. We will consider historical models of artistic transmission and their relationship to instruction in visual art, and theories of learning and education. The seminar portion of the class will cover several models and artists to illustrate the relationship of artists to instruction, including the Bauhaus (Walter Gropius, Josef Albers), "progressive education" as modeled by John Dewey and incorporated into the Black Mountain College Experiment, the post-studio phenomenon of CalArts and SFAI and their relationship to the growth of the MFA degree, and other contemporary developments. Students will meet in seminar five times during the semester. Readings include material from *Art Subjects* by Howard Singerman, *Why Art Cannot Be Taught* by James Elkins, and others. Students will be paired with faculty members in undergraduate seminars and studio courses to observe teaching methods and to gain hands-on teaching experience for a minimum of three hours per week.

The Teaching Practicum (GR-588) carries three units of graduate credit and there is no tuition remission.

INTERNSHIP

GR-596 J. RISSLER

Graduate Internship
3 Units

Students enrolled in the internship course both complete an internship at a site of their choosing—including arts organizations, educational institutions, or with practicing artists, writers, and art historians on directed projects—and participate in this seminar. The class will discuss organizational structure, funding for the arts, institutional critique, and related issues affecting visual arts organizations through assigned readings and visits to arts organizations in the city. Subsequent research projects and in-class presentations will further investigations explored in the seminar and put into context students' individual experiences as they relate to the arts, our society, and culture. Readings include texts by Martha Rosler, George Yudice, Lewis Hyde, Michael Brenson, Julie Ault, and Andrea Fraser. Internships carry three semester units of credit. To participate in internships for credit, students must enroll in GR-596, the Graduate Internship course. Interns are expected to work a minimum of 90 hours on site (an average of six hours per week) per semester. Students are encouraged to propose their own internships, and the instructor is available to assist in this capacity

MFA GRADUATE EXHIBITION

GR-599
0 Units

Each graduating MFA student is required to participate in the thesis exhibition by exhibiting work at Fort Mason at the conclusion of the spring semester. Students must register for the MFA Graduate Exhibition, which carries 0 units, during their final semester.

UNDERGRADUATE CURRICULUM INFORMATION

BFA— Bachelor of Fine Arts

BFA— History and Theory of of Contemporary Art

BA—Urban Studies

Contemporary Practice: The Interdisciplinary Foundation

Contemporary Practice, the first year program, involves students with questions that lead toward their individual creative voices. How does raw experience translate into expressive form? How can imagination connect with analysis to deepen meaning? What are your strengths and productive weaknesses? What historical narratives nourish creative work? Who is the audience for your work? How can you engage with society beyond the borders of art?

To introduce these germinal questions, the program integrates studio and liberal arts courses within a culture of creativity and critique. Encompassing perception, production, analysis, communication, and reflection, the foundation sequence initiates students into the profound investigations that produce knowledge and culture.

In their first semester, entering students enroll in the Contemporary Practice: Friday Practicum. This course engages students from the BFA and BA programs in a collective exploration of the creative process, the urban environment, and significant methodologies and histories. They experience first-hand the range of learning options afforded by the school and urban environment, building a base for further study.

Second semester students enroll in the Contemporary Practice Seminar: Seeing and Cognition. This seminar addresses the interchange between individual awareness and the environment as mediated through vision. Through readings, discussion, and drawing, students develop their facility with the language of critique and their ability to think visually. All students, both BFA and BA, present work for discussion, exercising capacities for observation, description, and analysis that will enrich their practice.

Entering students are strongly encouraged to enroll concurrently in Art History A, Writing, and a studio or liberal arts elective of their choice to benefit fully from the program.

Contemporary Practice Friday Practicum
3 Units

Friday Practicum plunges students into intensive, structured explorations of ideas, media, and places. Interacting with a rich menu of choices and projects, students begin to define their creative or scholarly interests. On-campus sessions are structured as seminar/charrettes. In the first part of the session, students encounter historical and theoretical material related to the day's topic. They then move into charrette groups for technique demonstrations and studio time to create in visual art, writing, sound, or other media. Work is presented at the close of the session.

Following the initial orientation sessions, students self-select the media they wish to explore for each project. For example, a student interested in photography may sign up for a charrette group using photograms to make portraits. A student in art history and theory might approach the question of portraiture as part of a group writing scripts for a podcast portrait.

The practicum also includes off-campus sessions introducing students to the resources of the urban environment and the creative study of urban space.

Contemporary Practice Seminar: Seeing and Cognition
3 Units

This seminar investigates the complex feedback loop connecting brain, body, and environment as made visible in the practice of drawing. The emphasis is on drawing as a mode of thought embedded within and creating cultural context—marks such as traffic signs and explanatory sketches are included on the continuum of meaningful drawings, along with the marks designated "art." From the moment humans open their eyes, they interpret and respond to the world through a process called "vision." This process is active and formative, shaping human experience at all levels. Visual/conceptual experiences such as "figure/ground," which have cultural application in literature, film, biology, and physics as well as art, are illuminated and focused through the contextual study of drawing. The skills in observation, description, and analysis this study develops are then applied to the discussion of student work. Both BFA and BA students present work for critique as the group translates the ideas studied into individual and specific commentary.

Six-Credit Off-Campus Study Requirement

All undergraduate students are required to complete six credit Units of off-campus study towards their degree. These credits may be taken at any time between a student's sophomore and senior years. Courses that count for off-campus study may satisfy other degree requirements for studio, liberal arts, or art history. The following are examples of course types that will satisfy the requirement.

Seminars

Courses that have a significant off-campus component, in which class content is explored through a series of seminars, meetings, and visits to locations in the city and beyond.

Directed Study

Directed study provides students with the possibility of realizing studio practice outside the institutional setting and outside of the city, state, or country.

Study Travel and Residencies

Study trips are offered during the summer and winter sessions to a variety of places in the United States and abroad. Through a combination of travel and formal classes, a study trip immerses a student in the history and culture of a particular place. Study trips range in duration, the minimum being two weeks. A Residency provides a student the opportunity to live and work in another city or country.

Internships

Internships are an opportunity for students to develop an extended relationship with a group, not-for-profit, or business. The goal is for students to experience the broader world of work, career, and community.

International Exchange

International exchange programs allow SFAI undergraduate students to study for one semester at an exchange partner institution in another country while being officially registered at SFAI. All tuition payments are made to SFAI, and all credits are fully transferable to the undergraduate program. SFAI has established exchange programs with the following international schools:

Akademie Vytvarnych Umeni
Prague, Czech Republic
Bezalel Academy of Arts and Design
Jerusalem, Israel
Chelsea College of Art and Design
London, England
Ecole Nationale Supérieure des Beaux-Arts
Paris, France
Glasgow School of Art
Glasgow, Scotland
Gerrit Rietveld Academie
Amsterdam, Holland
Valand School of Fine Arts, Goteborg
Sweden

AICAD Mobility Program

The AICAD Mobility program offers undergraduate students an opport to participate in a one-semester exchange program at another American or Canadian art school. The program is sponsored by the Association of Independent Colleges of Art and Design. A complete list of participating schools is available through the International and Off-Campus Study Programs Office in Student Affairs.

For Spring 2007, the following courses fulfill 3 Units of the 6 Unit off-campus study requirement:

CO-296-1 J. RISSLER
Undergraduate Internship
3 Units

IN-213-1 T. ANDERSON
Art and Ethnography of the Maya
3 Units

PR-140-1 R. F. JOHNSON
History of Printmaking
3 Units

SCIE-110-1 T. HUMPHREY
Art and Phenomena
3 Units

Undergraduate Liberal Arts Requirements

The Liberal Arts requirements offer students grounding in the Humanities and the Social and Natural Sciences. It is founded on the premise that reading and writing are principal means of engaging and understanding the world around us. A three-year sequence of core courses anchors the Liberal Arts requirements:

Year 1—Writing and Non-Fiction Writing (ENGL 100 and 101), followed by the submission of a Writing Portfolio*

*Transfer students who receive SFAI transfer credit for Writing and Non-Fiction Writing may be required to fulfill a Continued Practices of Writing requirement (ENGL 102) based on the score of their Writing Placement Exam (see below). These students are not currently required to submit a portfolio upon completing Continued Practices of Writing.

Year 2—Humanities Core A: The World before 1500, and Humanities Core B: Origins of the Modern World (HUMN 200 and 201)

Year 3—Critical Theory A and B (HUMN 300 and 301)

The sequence of courses emphasizing critical thinking, reading, and writing allow a student to arrive at a more complex understanding and experience of his or her practice in light of literature, history, philosophy, criticism, and art history.

The Writing Program

The Writing Program (Year 1 of the Curriculum) is the foundation of a student's progression through the School of Interdisciplinary Studies. Writing courses are designed to develop skills in critical reading and analysis, with an emphasis on recognizing and crafting persuasive arguments. The small seminar format of writing program classes allows for close contact with faculty and substantial feedback on writing in progress.

Writing Program Sequence

Based on applicable transfer credit and the results of the Writing Placement Exam (WPE) administered at New Student Orientation, students are required to successfully complete the Writing Program

as stated in their Placement Letter. All placements are final, and students will be notified by letter of the requirements they must complete following the faculty assessment of the WPE. There are three paths to completing the Writing Program Sequence.

For Entering Freshmen and Transfer Students without any Composition A credit:

Academic Literacy Workshop (ENGL-110)
May be required based on WPE score.

Writing—formerly English Comp A (ENGL-100)

A prerequisite to Non-Fiction Writing (ENGL-101).

Non-Fiction Writing—formerly English Comp B (ENGL-101).

Writing is a prerequisite to Non-Fiction Writing. Non-Fiction Writing and a passing Writing Portfolio are prerequisites to enrollment in Humanities Core A and B (HUMN 200 and HUMN 201) and Critical Theory A and B.

For Transfer Students with Composition A credit:

Writing—formerly English Comp A (ENGL-100)

May be recommended based on WPE score.

Non-Fiction—formerly English Comp B (ENGL 101)

Writing is a prerequisite to Non-Fiction Writing. Non-Fiction Writing and a passing Writing Portfolio are prerequisites to enrollment in Humanities Core A and B (HUMN 200 and HUMN 201) and Critical Theory A and B (HUMN 300 and HUMN 301).

For Transfer Students with Composition A and Composition B credit:

Continued Practices of Writing (ENGL 102)

Based on WPE score, placement in ENGL 102 makes the course a graduation requirement and a prerequisite to enrollment in Humanities Core A and B (HUMN 200 and HUMN 201) and Critical Theory A and B (HUMN 300 and HUMN 301).

For Second Degree Candidates:

The successful completion of the Writing Program is a prerequisite to subsequent enrollment in the Humanities Core (HUMN 200 and HUMN 201) and Critical Theory A and B (HUMN 300, HUMN 301) courses. Second Degree candidates may submit a Writing Portfolio in lieu of taking the Writing Placement Exam to determine their placement in the Writing Program.

Liberal Arts Courses

Academic Literacy (ENGL-110)

A non-credit course to be followed by Writing and then Non-Fiction Writing.

Writing—formerly English Comp A (ENGL-100) 3 Units

Focused on development in writing, analytical thinking, reading, and discussion skills. To be followed by Non-Fiction Writing (ENGL-101)

Non-fiction Writing—formerly English Comp B (ENGL-101)
3 Units

Focused development in writing with an emphasis on analysis, culminating in the submission of a passing Writing Portfolio. Non-Fiction Writing students who do not pass the Writing Portfolio may not enroll in the Humanities Core (HUMN-200 and HUMN-201) and Critical Theory A and B (HUMN-300, HUMN-301) courses.

Continuing Practices of Writing (ENGL-102)
3 Units

Students with composition transfer credit may be required to enroll in Continuing Practices of Writing based on their Writing Placement Exam score. If so placed, this course is a graduation requirement and a prerequisite for enrollment in the Humanities Core (HUMN-200 and HUMN-201) and Critical Theory A and B (HUMN-300, HUMN-301) courses. Continuing Practices of Writing is a credit course and can be used to meet a Studio Elective or Liberal Arts Elective requirement.

Humanities Core A: The World before 1500—formerly Western Civilization A (HUMN-200)
3 Units

Historical survey of the Near East, Africa, and Southern Europe from antiquity to the Renaissance. Successful completion of SFAI's Writing Program is a prerequisite to Humanities Core A: The World before 1500 (formerly called Western Civilization A). Humanities Core A: The World before 1500 is a prerequisite to enrollment in the Humanities Core B: Origins of the Modern World (HUMN-201) and Critical Theory A and B (HUMN-300, HUMN-301) courses.

Humanities Core B: Origins of the Modern World—formerly Western Civilization B (HUMN-201)
3 Units

Major historical events from the 15th century through the development of the European avant-garde in the 19th century. Humanities Core A: The World before 1500 (HUMN-200) is a prerequisite to enrollment in the Humanities Core B: Origins of the Modern World (Formerly called Western Civilization B). Humanities Core B: Origins of the Modern World is a prerequisite to enrollment in the Critical Theory A and B (HUMN-300, HUMN-301) courses.

Note: Not all courses in the Humanities are accepted for transfer credit in satisfaction of the Humanities Core requirement. Generally speaking, only courses in "Western Civilization" or its equivalent will be eligible for transfer credit. Final determination of transferable courses rests with the Office of Registration & Records.

Natural Science
3 Units
A science course covering theory, and/or history, of topics such as astronomy, biology, physics, etc.

Mathematics
3 Units
College level mathematics course designed to achieve basic competency.

Social Science
3 Units
Focused examination of social systems such as psychology, history, political science, etc.

Studies in Global Culture
3 Units

Coursework that concentrates on the contributions of diverse cultures; specifically ethnicities, genders, and sexual orientations not focused upon in the standard Western/ European curriculum.

Liberal Arts Elective
3 Units
Any liberal arts class.

Critical Theory A (HUMN-300)
3 Units

Twentieth century cultural history and theory (formerly called Methodologies of Modernism A). Completion of Humanities Core A and B (HUMN-200 and HUMN-201) and the Writing Program (ENGL-100 and ENGL-101, or ENGL-102) are prerequisites for this course. This course is a SFAI residency requirement—not accepted in transfer.

Critical Theory B (HUMN-301)
3 Units

Special topics in twentieth century cultural history and theory (formerly Methodologies of Modernism B). Completion of Critical Theory A (HUMN-300), Humanities Core A and B (HUMN-200 and HUMN-201) and the Writing Program (ENGL-100 and ENGL-101, or ENGL-102) are prerequisites for this course. This course is a SFAI residency requirement—not accepted in transfer.

Art History Requirements

Global Art History—
formerly Art History A
3 Units

Course focused upon varied aspects of art history from prehistory to the middle ages.

Modernism and Modernity—
formerly Art History B
3 Units

Course focused upon varied aspects of art history from the Renaissance to the mid-twentieth century.

Contemporary Art Now—Formerly Art History C
3 Units

Course focused upon contemporary art in North America and Europe from the 1950s until the present.

UNDERGRADUATE DEGREE PROGRAM CURRICULUM REQUIREMENTS

Bachelor of Fine Arts

Total Units required for BFA degree = 120
Maximum Units accepted in transfer = 60

No more than 24 Units may be transferred into Liberal Arts and Art History combined.

No more than 12 Units of Major Studio accepted as transfer credit. Up to 24 Units may be transferred into Elective Studio.

***All entering students are required to take a writing placement examination upon matriculating.**

****Denotes course must be taken at SFAI.**

BFA Degree Requirements

All BFA students must complete the following requirements for their degree:

Liberal Arts

Requirements	**33 Units**
Writing*	3 Units
Non-Fiction Writing*	3 Units
Humanities Core A	3 Units
Humanities Core B	3 Units
Natural Science	3 Units
Mathematics	3 Units
Social Science	3 Units
Studies in Global Culture	3 Units
Elective	3 Units
Critical Theory A**	3 Units
Critical Theory B**	3 Units

For Spring 2007, the following courses fulfill the Studies in Global Cultures requirement:

ARTH-200-1 C. DAIGLE
Special Topics in Art History:
Arts of India
3 Units

IN-213-1 T. ANDERSON
Art and Ethnography of the Maya
3 Units

SOCS-103-1 S. GREENE
Trauma, Catastrophe, and Resilience
3 UnitS

SOCS 220-1 R. BALLINGER
Critical Geographies: Bodies, Spaces, Power
3 Units (same as US 220-1)

Design+Technology Major

Liberal Arts Requirements (see page 62)	**33 Units**
Studio Requirements	72 Units
Contemporary Practice	6 Units
Frameworks of Design+Technology	3 Units
Introduction to Activating Objects	3 Units
Distribution I	3 Units
Video Distribution	3 Units
Distribution II	6 Units
Design+Technology Electives	15 Units
Senior Review Seminar	3 Units

Note: Courses that fulfill the Distribution Requirement are noted each semester in the course schedule.

Electives
Any studio discipline 30 Units

Art History Requirements	15 Units
Global Art History	3 Units
Modernism and Modernity	3 Units
Contemporary Art Now	3 Units
Art History: Reproducibility	3 Units
Art History Elective	3 Units

120 Total Units

Film Major

Liberal Arts Requirements (see page 62)	33 Units
Studio Requirements	72 Units
Contemporary Practice	6 Units
Introduction to Film	3 Units
Introduction to Film History or Special Topics in Film History	3 Units
Distribution I	9 Units
Advanced Film	3 Units
Film Electives	15 Units
Senior Review Seminar	3 Units

Note: Courses that fulfill the Distribution Requirement are noted each semester in the course schedule.

Electives

Any studio discipline	30 Units
Art History Requirements	15 Units
Global Art History	3 Units
Modernism and Modernity	3 Units
Contemporary Art Now	3 Units
History of Film	3 Units
Art History Elective	3 Units

120 Total Units

New Genres Major

Liberal Arts Requirements (see page 62)	33 Units
Studio Requirements	72 Units
Contemporary Practice	6 Units
New Genres I	3 Units
Issues & Contemporary Artists	3 Units
New Genres II	3 Units
Installation/Distribution	3 Units
Video/Distribution	3 Units
Performance Document: Photoworks	3 Units
New Genres Electives	15 Units
Senior Review Seminar	3 Units

Note: Courses that fulfill the Distribution Requirement are noted each semester in the course schedule.

Electives

Any studio discipline	30 Units
Art History Requirements	15 Units
Global Art History	3 Units
Modernism and Modernity	3 Units
Contemporary Art Now	3 Units
History of New Genres	3 Units
Art History Elective	3 Units

120 Total Units

Painting Major

Liberal Arts Requirements (see page 62)	33 Units
Studio Requirements	72 Units
Contemporary Practice	6 Units
Drawing I	3 Units
Beginning Painting	3 Units
Drawing Electives	9 Units
Painting Electives	18 Units
Senior Review Seminar	3 Units

Electives

Any studio discipline	30 Units
Art History Requirements	15 Units
Global Art History	3 Units
Modernism and Modernity	3 Units
Contemporary Art Now	3 Units
Art History Electives	6 Units

120 Total Units

Photography Major

Liberal Arts Requirements (see page 62)	33 Units
Studio Requirements	72 Units
Contemporary Practice	6 Units
Drawing I	3 Units
Beginning Painting	3 Units
Drawing Electives	9 Units
Painting Electives	18 Units
Senior Review Seminar	3 Units

Electives

Any studio discipline	30 Units
Art History Requirements	15 Units
Global Art History	3 Units
Modernism and Modernity	3 Units
Contemporary Art Now	3 Units
Art History Electives	6 Units

120 Total Units

Printmaking Major

Liberal Arts Requirements (see page 62)	33 Units
Studio Requirements	72 Units
Contemporary Practice	6 Units
Photography I	3 Units
Understanding Photography	3 Units
Technical Electives	6 Units
Digital Photography I	3 Units
Digital Photography II	3 Units
Conceptual Electives	6 Units
History of Photography II	3 Units
Photography Electives	6 Units
Senior Review Seminar	3 Units

Electives

Any studio discipline	30 Units
Art History Requirements	15 Units
Global Art History	3 Units
Modernism and Modernity	3 Units
Contemporary Art Now	3 Units
History of Photography	3 Units
Art History Elective	3 Units

120 Total Units

Sculpture Major

Liberal Arts Requirements (see page 62)	33 Units
Studio Requirements	72 Units
Contemporary Practice	6 Units
Beginning Sculpture	6 Units
Drawing	3 Units
Intermediate Sculpture	6 Units
Advanced Sculpture	6 Units
Sculpture Electives	9 Units
Interdisciplinary or New Genres Elective	3 Units
Senior Review Seminar	3 Units

Electives

Any studio discipline	30 Units

Art History Requirements	15 Units
Global Art History	3 Units
Modernism and Modernity	3 Units
Contemporary Art Now	3 Units
History of Printmaking	3 Units
Art History Elective	3 Units

120 Total Units

Bachelor of Arts

Total Units required for BFA degree = 120
Maximum Units accepted in transfer = 60

BA—History and Theory of Contemporary Art
No more than 24 Units may be transferred into Studio and General Electives combined.

No more than 27 Units of Liberal Arts accepted in transfer.

No more than 9 Units of Art History accepted in transfer.

BA—Urban Studies
No more than 36 Units may be transferred into Liberal Arts, Art History, and Urban Studies combined.

No more than 24 Units may be transferred into Studio and General Electives combined.

***All entering students are required to take a writing placement examination upon matriculating.**

****Denotes course must be taken at SFAI.**

All BA students must complete the following requirements for their degree:

Liberal Arts Requirements (see page 62)	33 Units
Writing*	3 Units
Non-Fiction Writing*	3 Units
Humanities Core A	3 Units
Humanities Core B	3 Units
Natural Science	3 Units
Mathematics	3 Units
Social Science	3 Units
Studies in Global Culture	3 Units
Elective	3 Units
Critical Theory A**	3 Units
Critical Theory B**	3 Units

For Spring 2007, the following courses fulfill the Studies in Global Cultures requirement:

ARTH-200-1 C. DAIGLE
Special Topics in Art History: Arts of India
3 Units

IN-213-1 T. ANDERSON
Art and Ethnography of the Maya
3 Units

SOCS-103-1 S. GREENE
Trauma, Catastrophe, and Resilience
3 UnitS

SOCS 220-1 R. BALLINGER
Critical Geographies: Bodies, Spaces, Power
3 Units (same as US 220-1)

Bachelor of Arts in History and Theory of Contemporary Art

Liberal Arts Requirements (see page 62)	33 Units
Art History, Theory and Criticism Requirements	54 Units
Research and Writing	3 Units
World Art History	3 Units
Modernity and Modernism	3 Units
Contemporary Art Now	3 Units
Contemporary Artists Seminar	6 Units
Art History Electives	12 Units
Critical Studies Electives	12 Units
Thesis I	6 Units
Thesis II	6 Units
Studio Requirements	15 Units
Contemporary Practice	6 Units
Electives in any studio discipline	9 Units
General Electives	18 Units

120 Total Units

General Electives are courses in fields related to the themes and materials of a student's area of focus. To be decided in consultation with your advisor. These may include additional courses in Art History, Critical Studies, Liberal Arts, or courses in any of the studio areas, Internships, Interdisciplinary Seminars, Study/Travel, Community OpportUnities, or Directed Study.

Bachelor of Arts in Urban Studies

Liberal Arts Requirements (see page 62)	33 Units
Urban Studies Requirements	54 Units
Research and Writing	3 Units
World Art History	3 Units
Modernity and Modernism	3 Units
Contemporary Art Now	3 Units
Contemporary Artists Seminar	3 Units
Media and Cultural Geography	3 Units
Urban Studies Electives	12 Units
Critical Studies Electives	9 Units
City Studio Practicum	3 Units
Thesis I	6 Units
Thesis II	6 Units
Studio Requirements	24 Units
Contemporary Practice	6 Units
Electives in any studio discipline	18 Units
General Electives	9 Units

120 Total Units

General Electives are courses in fields related to the themes and materials of a student's area of focus. To be decided in consultation with your advisor. These may include additional courses in Art History, Critical Studies, Liberal Arts, or courses in any of the studio areas, Internships, Interdisciplinary Seminars, Study/Travel, Community OpportUnities, or Directed Study.

GRADUATE CURRICULUM INFORMATION

MFA—Full-time

MFA—Low-residency Summer

MA—History and Theory of Contemporary Art

MA—Exhibition and Museum Studies

MA—Urban Studies

Full-time MFA Requirements and Guidelines

The MFA program is intended to be a full-time, four semester program of study. All MFA students are subject to the following policies:

1. MFA students have a maximum of three years to complete the degree. This includes time off for a Leave-of-Absence.

2. MFA students must enroll in at least three credits of Graduate Tutorial per semester.

3. No more than two Graduate Tutorials may be scheduled for each semester. Exceptions to this require permission from the Dean of Graduate Studies.

4. No more than two Graduate Critique Seminars may be scheduled for each semester. Exceptions to this require permission from the Dean of Graduate Studies.

5. Full-time status is achieved by enrolling in 12 credit hours during the Fall and Spring Semesters. Part-time MFA students should discuss their academic plan with the Dean of Graduate Studies. (Note: To complete the program in 2 years. Students need 15 Units each semester.

6. MFA students must complete all outstanding coursework by the end of the summer session following participation in the MFA Graduate Exhibition.

7. Prerequisites: All students must enter the MFA Program with six Units of art history: three Units of modern or contemporary history / theory and three additional art history Units. If needed, students may be requested to fulfill these prerequisites within their first year of MFA study at SFAI or at any other accredited college or university. These credits are not included in or counted towards the 60 Units required to receive an MFA.

8. MFA Graduate Exhibition: Graduate students must register for the MFA Graduate Exhibition in their final semester. ALL graduating students must register for the Spring MFA Graduate Exhibition and pay an MFA Graduate Exhibition fee of $260. No credits are awarded, but participation is required for the degree. Please note that there are mandatory MFA Graduate Exhibition meetings during the Spring Semester (dates, times, and rooms to be announced).

9. The Graduate Lecture Series is required for all first-year MFA students.

Low-Residency MFA Program

Designed for working artists, teachers, and other art professionals, the low-residency Summer MFA curriculum broadens and advances the conceptual, critical, historical, and practical knowledge needed to develop and sustain an active contemporary studio practice. It features a flexible schedule that permits participants to study with San Francisco Art Institute resident and visiting faculty for three or four summers. Students in the three-year program enroll in 20 Units per year; students in the four-year program enroll in 15 Units per year, for a total of 60 Units.

MFA Studio Space

The studios at the SFAI Graduate Center provide workspace for both the Post-Baccalaureate and Master of Fine Arts programs. Studio spaces in the Graduate Center vary in size and function to accommodate the various needs (i.e., photographic, digital, sculptural) students may have during their time at SFAI. Students may be assigned to a group studio or to an individual studio, and assignments are based on information gathered from studio reservation forms and seniority in the program. Studios are for the specific use of creating work related to a student's degree and are not to be used for storage or living. MFA students who are allocated space may retain their space for four consecutive semesters. Post-Baccalaureate students may retain their space for two consecutive semesters. Students must be registered for at least nine credits to be eligible for a studio. Students on a Leave-of-Absence are not eligible for studios. Students returning from a Leave-of-Absence are responsible for contacting the Studio Manager to make arrangements for studio space as early as possible. Studios are accessible 24 hours/day. Workshop equipment areas and checkout areas are typically open 9:00am–10:00pm, Monday through Friday, and 12:00 noon–6:00pm on weekends, and are closed on all holidays and scheduled periods of maintenance.

Post-Baccalaureate Studio Space

The studios at the SFAI Graduate Center provide workspace for both the Post-Baccalaureate and Master of Fine Arts programs. Studio spaces in the Graduate Center vary in size and function to accommodate the various needs (i.e., photographic, digital, sculptural) students may have during their time at SFAI. Students may be assigned to a group studio or to an individual studio, and assignments are based on information gathered from studio reservation forms and seniority in the program. Studios are for the specific use of creating work related to a student's degree and are not to be used for storage or living. Post-Baccalaureate students may retain their space for two consecutive semesters. Students must be registered for at least nine credits to be eligible for a studio. Students on a Leave-of-Absence are not eligible for studios. Students returning from a Leave-of-Absence are responsible for contacting the Studio Manager to make arrangements for studio space as early as possible. Studios are accessible 24 hours/day. Workshop equipment areas and checkout areas are typically open 9:00am–10:00pm, Monday through Friday, and 12:00 noon–6:00pm on weekends, and are closed on all holidays and scheduled periods of maintenance.

GRADUATE PROGRAM CURRICULUM REQUIREMENTS

Master of Fine Arts

Full-time Program

Graduate Tutorial	12 Units
Graduate Critique Seminar	12 Units
Electives*	21 Units
Art History	9 Units
Critical Studies	6 Units
Graduate Lecture Series**	0 Units
Intermediate Review	0 Units
Final Review	0 Units
MFA Graduate Exhibition	0 Units

60 Total Units

SAMPLE COURSE SCHEDULE

Semester 1

Graduate Critique Seminar	3 Units
Graduate Tutorial	3 Units
Art History (ARTH 501, 503, or ARTH of Major)	3 Units
Critical Studies Seminar	3 Units
Elective*	3 Units
Graduate Lecture Series	0 Units

Semester 2

Graduate Critique Seminar	3 Units
Graduate Tutorial	3 Units
Art History (ARTH 501, 503, or ARTH of Major)	3 Units
Critical Studies Seminar	3 Units
Elective*	3 Units
Graduate Lecture Series	0 Units
Graduate Studio/Intermediate Review	0 Units

Semester 3

Graduate Critique Seminar	3 Units
Graduate Tutorial	3 Units
Art History (ARTH 501, 503, or ARTH of Major)	3 Units
Elective*	6 Units

Semester 4

Graduate Critique Seminar	3 Units
Graduate Tutorial	3 Units
Elective*	9 Units
Graduate Studio / Final Review	0 Units
MFA Graduate Exhibition and Catalogue	0 Units

*Electives include: Graduate Art History or Critical Studies seminars; Tutorials; Teaching Practicums; Directed Studies; undergraduate Liberal Arts courses and undergraduate courses, including Intensives.

**The Graduate Lecture Series is required for all first-year MA and MFA students.

Master of Fine Arts

Low-Residency Program

Critical Studies	3 Units
Art History	9 Units
Critique Seminar	12 Units
Directed Study/Winter and Summer Review	12 Units
Electives*	24 Units
Intermediate Review	0 Units
Final Review	0 Units

60 Total Units

SAMPLE COURSE SCHEDULE

Year 1

Graduate Critique Seminar	3 Units
Art History	3 Units
Electives*	6 Units
Guided Study/Winter Review	1.5 or 4 Units**
Guided Study/Summer Review	1.5 or 4 Units**

Year 2

Graduate Critique Seminar	3 Units
Art History	3 Units
Elective*	3 Units
Critical Studies	3 Units
Intermediate Review	0 Units
Guided Study/Winter Review	1.5 or 4 Units**
Guided Study/Summer Review	1.5 or 4 Units**

Year 3

Graduate Critique Seminar	3 Units
Art History	3 Units
Electives*	6 Units
Final Review (for 3-year program)	0 Units
Guided Study/Winter Review	1.5 or 4 Units**
Guided Study/Summer Review	1.5 or 4 Units**
MFA Graduate Exhibition (for 3-year program)	0 Units

Year 4

Graduate Critique Seminar	3 Units
Art History	3 Units
Electives*	6 Units
Final Review	0 Units
Guided Study/Winter Review	1.5 Units
Guided Study/Summer Review	1.5 Units
MFA Graduate Exhibition	0 Units

60 Total Units

*Electives can be chosen from any graduate or undergraduate courses offered during the summer at SFAI.

**Students enrolled in the three-year program will register for 4 Units of Guided Study for Fall and Spring Semesters and be required to present more work during their Winter and Summer Reviews. Students enrolled in the four-year program will register for 1.5 Units of Guided Study for Fall and Spring Semesters.

Post-Baccalaureate Certificate

Semester 1

Post-Baccalaureate Seminar	3 Units
Art History (UG or GR)	3 Units
Critical Studies Seminar	3 Units
Undergraduate electives	6 Units

Semester 2

Post-Baccalaureate Seminar	3 Units
Art History (UG or GR)	3 Units
Tutorial (UG or GR)	3 Units
Undergraduate electives	6 Units

30 Total Units

Master of Arts in History and Theory of Contemporary Art

Research and Writing Colloquium	3 Units
Global Perspectives of Modernity	3 Units
Culture Industry and Media Matters	3 Units
Issues and Theories of Contemporary Art	3 Units
Critical Studies	6 Units
Art History Seminar Electives	6 Units
Cognates	6 Units
Graduate Lecture Series**	0 Units
Thesis I	3 Units
Thesis II	3 Units

36 Total Units

SAMPLE COURSE SCHEDULE

Semester 1

Global Perspectives of Modernity	3 Units
Issues and Theories of Media Matters	3 Units
Art History or Critical Studies Elective	3 Units
Graduate Lecture Series	0 Units

Semester 2

Research and Writing Colloquium	3 Units
Culture Industry and Media Matters	3 Units
Art History or Critical Studies Elective	3 Units
Graduate Lecture Series	0 Units

Semester 3

Art History or Critical Studies Elective	3 Units
Cognate	3 Units
Thesis I: Independent Investigations	3 Units
Thesis I: Collaborative Projects	3 Units

Semester 4

Art History or Critical Studies Elective	3 Units
Cognate	3 Units
Thesis II: Independent Investigations	3 Units
Thesis II: Collaborative Projects	3 Units

Cognate	3 Units
Thesis I: Independent Investigations	3 Units
Thesis I: Collaborative Projects	3 Units

Master of Arts in Exhibition and Museum Studies

Research and Writing Colloquia	3 Units
Global Perspectives of Modernity	3 Units
Culture Industry and Media Matters	3 Units
Theories of Art and Culture	3 Units
Electives in Art History, Critical Studies, or Topics Seminars	9 Units
Cognates	9 Units
Graduate Lecture Series**	0 Units
Thesis I	6 Units
Thesis II	6 Units
Practicum	6 Units

48 total Units

SAMPLE COURSE SCHEDULE

Semester 1

Global Perspectives of Modernity	3 Units
Theories of Art and Culture	3 Units
Cognate	3 Units
Art History, Critical Studies, or Topics Seminars	3 Units
Graduate Lecture Series	0 Units

Semester 2

Research and Writing Colloquia	3 Units
Culture Industry and Media Matters	3 Units
Cognate	3 Units
Art History, Critical Studies, or Topics Seminars	3 Units
Graduate Lecture Series	0 Units

Summer
Practicum 6 Units

Semester 3
Thesis I: Independent Investigations 3 Units
Thesis I: Collaborative Projects 3 Units
Art History, Critical Studies, or Topics Seminars 9 Units

Semester 4
Thesis II: Independent Investigations 3 Units
Thesis II: Collaborative Projects 3 Units
Cognate 3 Units

**The Graduate Lecture Series is required for all first-year MA and MFA students.

Master of Arts in Urban Studies

Research and Writing Colloquium 3 Units
Global Perspectives of Modernity 3 Units
Culture Industry and Media Matters 3 Units
Frameworks for Art and Urbanism 3 Units
Topics Seminars 9 Units
Cognates 9 Units
Practicum 6 Units
Graduate Lecture Series** 0 Units
Thesis I 6 Units
Thesis II 6 Units

48 Total Units

SAMPLE COURSE SCHEDULE

Semester 1
Global Perspectives of Modernity 3 Units
Frameworks for Art and Urbanism 3 Units
Topics Seminar 3 Units
Cognate 3 Units
Graduate Lecture Series 0 Units

Semester 2
Research and Writing Colloquia 3 Units
Culture Industry and Media Matters 3 Units
Topics Seminar 3 Units
Cognate 3 Units
Graduate Lecture Series 0 Units

Summer
Practicum 6 Units

Semester 3
Thesis I: Independent Investigations 3 Units
Thesis I: Collaborative Projects 3 Units
Topics Seminar 3 Units

Semester 4
Thesis II: Independent Investigations 3 Units
Thesis II: Collaborative Projects 3 Units
Cognate 3 Units

**The Graduate Lecture Series is required for all first-year MA and MFA students.

24-hour info.	415 771 7020
academic affairs.	415 749 4534
administration.	415 351 3535
admission.	415 749 4500
admission fax.	415 749 4592
advising/undergraduate.	415 749 4533
advising/graduate.	415 641 1241 x1007
area manager for design+technology, film, new genres, photography.	415 749 4577
area manager for painting, printmaking, sculpture.	415 749 4571
area manager for interdisciplinary studies.	415 749 4578
artist resource center.	415 749 4525
graduate center.	415 641 1241 x1015
center for individual learning.	415 771 7020 x4471
community programs.	415 749 4554
community programs fax.	415 749 1036
exhibitions and public programs.	415 749 4563
financial aid.	415 749 4520
personal counseling.	415 749 4587
registration and records.	415 749 4535
registration and records fax.	415 749 4579
security.	415 749 4537
student accounts.	415 749 4544
student affairs.	415 749 4525
writing lab.	415 771 7020 x4414

San Francisco Art Institute
800 Chestnut Street
San Francisco, CA 94133

www.sfai.edu